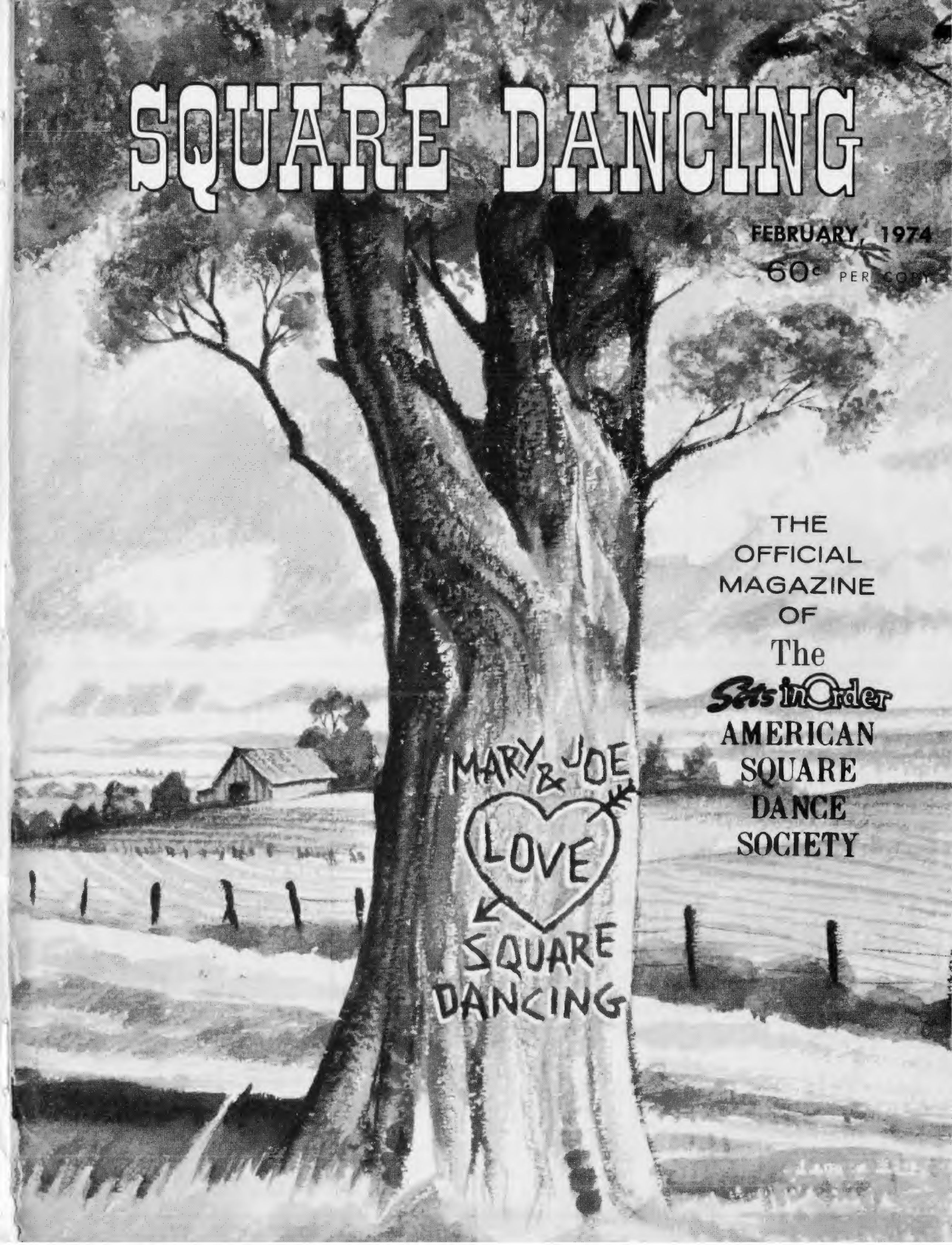
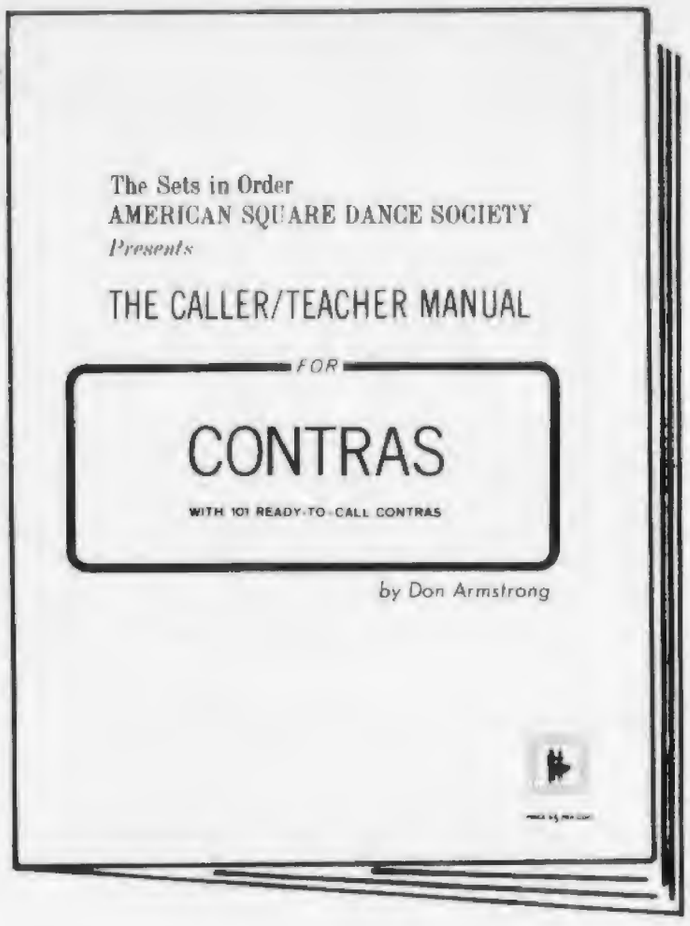
SQUARE DANCING

FEBRUARY, 1974

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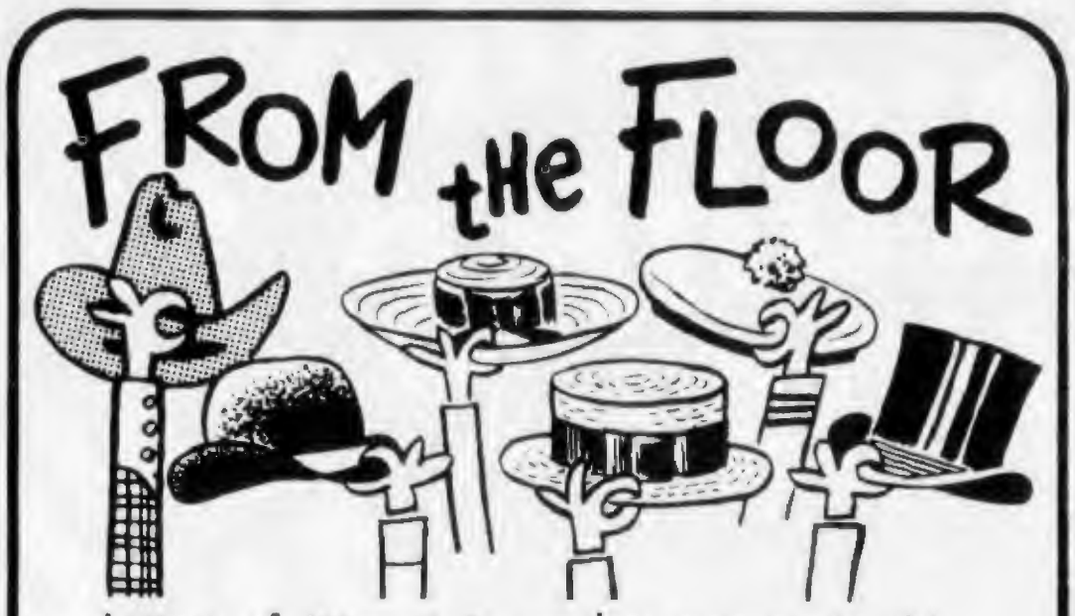
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Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

We have recently returned from our vacation of camping and square dancing through New Brunswick and Nova Scotia. Wherever we went the clubs and people were great; extremely hospitable, friendly and outgoing. They made our visit memorable and we returned singing the praises of our Canadian square dance hosts.

Herb and Mary Jane Cannon
Tenafly, New Jersey

Dear Editor:

In the October issue of SQUARE DANCING wherein you asked if there was any place in modern dancing for traditional rounds as Varsouvianna and the Schottische . . . when I danced these dances in the early twenties there was a different version wherever I went. In some states the Northern part of the state had a different version than the Southern part. For instance, I remember such names (but not the dances) as Old Southern Schottische, Military Schottische, Chester Schottische which originated in Chester Park in Cincinnati, Ohio about 1849, Highland Schottische and

(Please turn to page 47)



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SQUARE DANCING

OFFICIAL PUBLICATION OF THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

VOL. XXVI - NO. 2

Published monthly for and by Square Dancers and for the general enjoyment of all.

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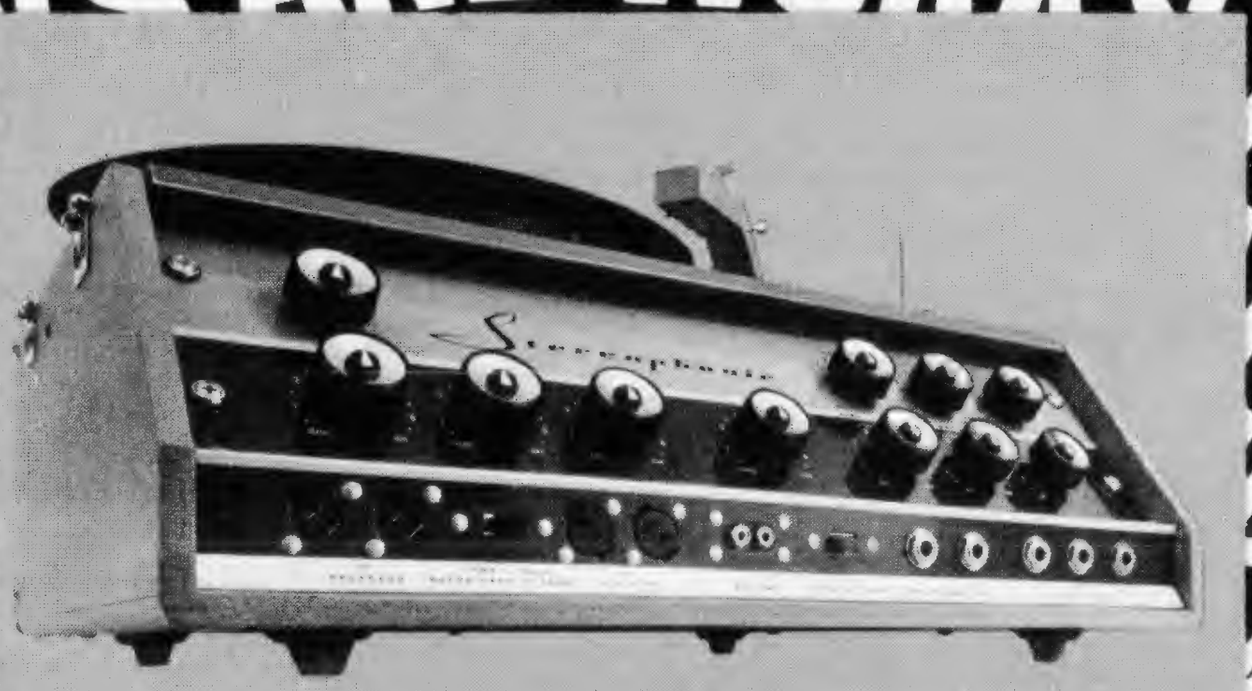
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NATIONAL CONVENTION GOES FORWARD: Despite threats of short fuel supplies, the pre-registrations have reached the 8,000 mark for the "big one" in San Antonio next June. Those already registered are requested to send their new address, in the event they move prior to Convention time. To date registrations have been received from all but six states (Alaska, Hawaii, Maine, Montana, New Hampshire and North Dakota). Housing is still available, but send your registration form in today. You'll find your copy bound into the January issue of SQUARE DANCING.

1974 PREMIUM RECORDS: The combination of post office problems and a short supply of plastics necessary for pressing '74 SIOASDS Premium Records has caused a delay in shipments. All orders are being processed. Please allow at least six weeks (at the present time) for the backlog to be caught up. Letters of inquiry will be checked. Replies will be sent only if the information is not clear or if there appears to be a discrepancy in the order. Efforts are being made to expedite the more than 5,000 orders received to date. Sorry for any delays.

MISCELLANY: The Country Dance and Song Society of America (55 Christopher Street, New York, N.Y., 10014) is undertaking a study of dances of the Colonial and Revolutionary periods in America and plans to publish this and other material connected with the Bicentennial Celebration. James E. Morrison, Director of Field Work and Special Services is leading the research....An article in the January '74 issue of Readers' Digest details how recent postal rate increases in second class mail may spell death for many more magazines besides the already "lifeless" Look and Life. You can help by reading the article and then writing your Congressman. Life could be dull without SQUARE DANCING in your mail box every month!

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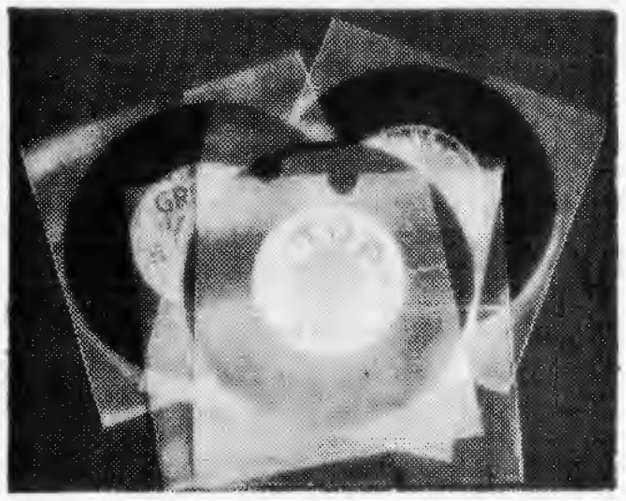
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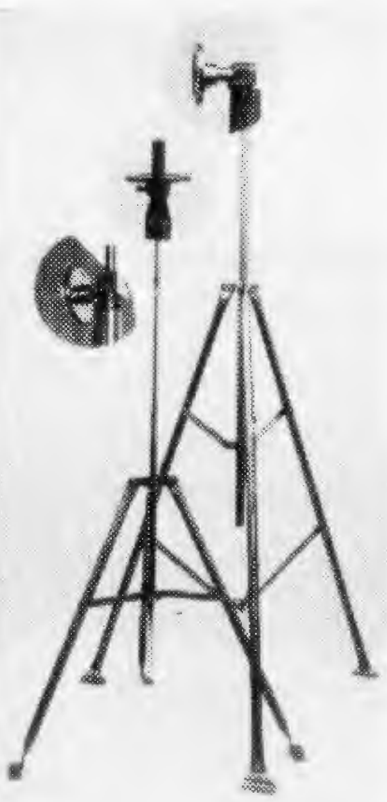
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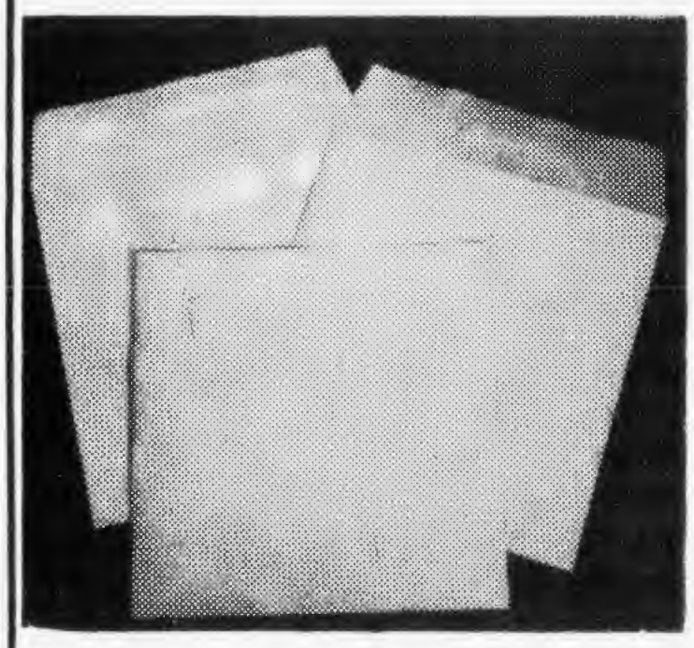
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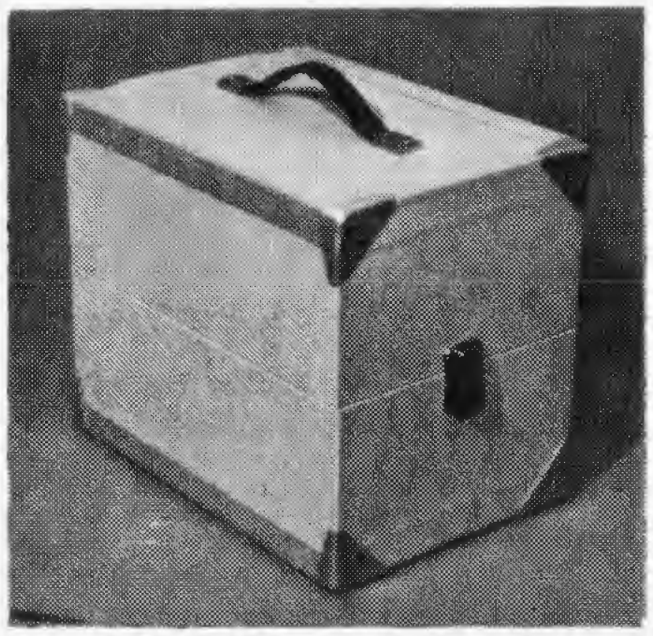
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AS I SEE IT

bob osgood

February, 1974

IT'S BEEN SOME time since we visited Idaho, but we're not about to forget one club we attended in that state's capital city. We saw the large, block letters of the sign as we came in the door. YOU'RE HERE TO HAVE A GOOD TIME—LET'S DANCE!

At that particular moment in history many big events were plastered on the headlines of our newspapers. We can't recall for sure just what they were, but they included such things as an airlift to the beleaguered city of Berlin, worsening conditions with the war in Korea and a presidential problem having something to do with firing a general. To top that off, we were told there were other problems closer to home; a hint of graft in "city hall," student demonstrations at a local college campus, you know the type. What it all amounted to was an era filled with concern, worry and dread.

"This is our oasis," the club president was telling us. "Perhaps we don't need to put up our sign, but we do feel it's necessary every once in a while to remind our square dancing members how fortunate they are that they park whatever troubles might be bothering them outside the door. Our purpose here is simply to concentrate on enjoying this time with our friends and to forget the troubles of the world."

All this has been more than 20 years ago, but we've remembered, over the years, when it might be election time or when the news headlines might try to "get us down," that we are mighty fortunate to have an activity such as square dancing and, for the time being at least, to leave our cares outside and to HAVE A GOOD TIME!



☆ ☆ ☆

Although we could be mistaken, from the unusually heavy mail we've been receiving recently we get the impression that there is a greater sense of cooperation, a more intense effort of "working together" among square dancers, their clubs, their callers and associations, than we have noticed for a long time.

As examples, we've read of no fewer than three areas bringing together for the first time officers of the local dancer associations and the officers of the area's caller association (and in one instance the head of the area round dance teacher association) to coordinate efforts and to set up a line of communication within the area.

When the folks in California were successful in having the upcoming 1976, 25th Square Dance Convention appointed an "official activity of the nation's Bicentennial Commission" they started the ball rolling. We learn now that the State of Washington, together with several other areas has been officially asked to coordinate the cross-country program of square dancing to celebrate the Bicentennial.

In April a group of caller-leaders will gather in a large midwestern city for the first professional callers Convention sponsored by a group known as CALLERLAB. The purpose of the three day meeting, which, though limited in size for the first meeting and with a

goal of expanding to eventually include callers everywhere, is dedicated to the theme of "Working Together" for the benefit of the square dance activity as a whole.

Coming close on the heels of the meeting held in Cleveland last May, the group known as LEGACY continues to expand its influence dedicated to a healthy square dancing activity. Miniature LEGACY groups have sprung up in many areas and Canada has slated a mini-LEGACY for later this year.

"Working Together" certainly involves more than just a few and it starts right at the hub of the square dance activity—the area club, the dancer, and the club caller. Enthusiasm, friendship, cooperation and harmony starting at this plateau can't help but spread throughout every stage of the square dance program —everywhere.

There is much that is good going on in so many corners of the square dance world. Shared with others this can have a tremendous influence on the activity as a whole. A successful project in Georgia can spark an equally successful project in Alberta. A film produced in Utah can be an exceptionally helpful promotional tool for square dancing wherever it is shown. This idea of sharing and *working together* is a natural action for this activity.

☆ ☆ ☆

A big bouquet to our friendly competitors American Square Dance magazine and its co-editors Stan and Cathie Burdick. Of particular interest is the article "Tradition" by Bob McNutt, Yakima, Washington, in the magazine's December issue.

This is one of those occasions when we say to ourselves, "Sonofagun, wish we'd printed that!"

☆ ☆ ☆

This month we have gone to quite a number of different cities for our stories. Our authors include a minister, an engineer who has just returned from Czechoslovakia, a housewife and a caller. We've been looking for variety and we feel that the topics this month cover the field.

Again it is our pleasure to put the spotlight on several individuals who are doing outstanding work in their particular areas. Our Caller of the Month (page 46) is Kohtako Nakamori from Tokyo, Japan. For Paging the Round Dancers (page 24) we have an interesting profile on Jack and Marie Stewart, Calgary, Alberta, Canada. Finally, from Toledo, Ohio comes our feature caller Jack May. You'll read about him on page 38.

In case you're wondering how this trio is selected each month for these feature spots—we depend heavily upon suggestions made by you. For instance, if you have a caller whom you feel is doing an outstanding job in your area and whom you think would make a good candidate for Caller of the Month, send us his name, biography (you can pattern it after the type of material you read in this column each month) and a good glossy head and shoulders picture of your candidate.

We can't always guarantee that we'll be able to use all of the material we receive, sometimes we work as much as 18 months into the future, but we will write and acknowledge receipt of the material. The same holds true for the round dance couple we headline each month. The feature callers are selected by us from the ranks of traveling, recording and seasoned callers in the field. Incidentally, we do try our best to select men and women from as many different areas as possible. If your area appears to have been neglected it isn't intentional. Why not send in your nomination?

Here in the Office

WE'RE ESPECIALLY PLEASED this month to welcome our newest staff members, Ken and Sharon Kernen. Coming to us from Colorado via Phoenix, Arizona, the Kernens will add greatly to the effectiveness and efficiency of the home office.

Both Ken and Sharon attended the University of Colorado, Boulder, where they met as members of the campus square dance club, *Calico and Boots*. Ken began calling while in college and taught and called for several classes and clubs in Arizona for 6 years before coming to California. Ken is a member of the Board of Directors of the Lloyd Shaw Foundation, Colorado Springs.

Ken joins the office force of SIOASDS as an "Executive Assistant" getting "his feet wet" as it were, in virtually every phase of the activity. Sharon has been working in subscription processing. The Kernens have two fine youngsters, Kirsten (age 6) and Burke (age 4).

A Parson Goes to Caller's College

By C. Lamar Derk, Bethlehem, Pennsylvania

"IS IT TRUE that you're a minister?" The question, which came on the first day at Caller's College at Promenade Hall in Indiana, startled me. We had hoped to keep my occupation a secret. Having been in the ministry for 30 years, we've learned that there are some things ministers are expected not to do. Among these is square dancing—or any other kind of dancing. It's all right for doctors, lawyers, Indian chiefs, and even for "members of my flock"—but the minister???

We wanted to attend the Caller's College incognito because when people don't know our identity they treat us like people. But when they do know that one is a clergyman, somehow a barrier is raised—as though clergymen were from another planet.

Our first assignment at the college was to call a tip, but before doing so we were to introduce our wives, tell where we live and what we do for a living. I had intended to say that I was an "insurance agent for Lord and Company." It would have been truthful, even if misleading. But since several people already knew my "secret," I decided it would be best to "fess up." So I told the whole "horrible" truth and then followed with a speech about how ministers were human beings who had problems, faults, feelings, temptations like everyone else. I said that I hoped that sharing this information with them would not stand in the way of developing friendships with anyone.

Both the student body and the faculty were wonderful. Our week together was one of the finest and most rewarding square dance experiences we have had since we began dancing in 1968. We learned much about the philosophy and techniques of calling, about handling problems we may likely encounter, about choreography, and a multitude of other things. It was marvelous. But beyond all of the learning was a most wonderful week of rich fellowship with some of the finest people we have ever met.

Maybe you've been wondering what in the world a minister was doing at a caller's college. The answer is obvious—he was learning to improve his calling skills. If that seems strange to you, perhaps you, too, have a stereotyped image of what ministers should be and square dance calling doesn't fit that image. I'm sure that some of the members in my congregation raised their eyebrows when they learned that the "preacher" was taking square dance lessons. No one has directly said to me that they objected to it, but every now and then a hint is dropped that not all the parishioners approve it whole heartedly. I would point out that some ministers enjoy golfing or fishing or other kinds of recreation. Square dancing happens to be the kind of recreation I prefer. And I enjoy it especially because my wife, Edith, and I can share it together. Too many forms of recreation take husbands and wives in opposite directions. This one keeps them together.

About two years ago I became interested in calling and began doing some one-night stands. Then I was invited to teach a group of senior citizens to square dance. It was that little "taste" that made me want more. So last year we went to a caller's school, and again this summer we attended a caller's college to improve skills and to learn more about the art. We taught our first regular class last year and upon graduation they became our first club. They're a small group but they're enthusiasts. Our new class consists of four squares and they're moving along very nicely. And much of that is due to the fact that this parson went to caller's college!

Your Minister—A Square Dancer?

Can you picture your minister as a member of your square dance club? If not, why not? Have you a stereotyped image of what a minister should be? Or do you think he wouldn't really be interested? You'll never know unless you invite him to go along to that first night party that marks the start of your club's beginners' class. You may be surprised to find that he will welcome your invitation. And who knows, he may enjoy it so much that eventually he, too, may attend a caller's college!

How to Succeed by Doing Nothing

by Mac Parker, Arlington, Virginia

BACK IN THE 1950's, Les Gotcher concocted a number of short routines which would take the dancers from facing lines of four through several movements and return them to the original lines of four with no change in sequence of partners. He called them "do nothing" movements because they could be inserted in any patter routine at a place where the dancers were in facing lines of four and when the dancers had completed the inserted routine they were right back where they started from, just as if they had done nothing. The caller could then go on with the original dance just as if nothing had happened.

As time went on, Les developed "do nothing" movements for other formations such as the eight chain thru and double pass thru positions. With a stock of "do nothing" movements a caller could modify familiar patter dances in many ways, thus giving the dancers a pleasing variety. Such "hash" calling was frowned upon in some circles but Gotcher's growing popularity convinced most callers that a great many dancers enjoyed this kind of dancing. Today most callers engage in some form of "hash" calling. During this metamorphosis, "do nothing" movements came to be called "zero movements" or just plain "zeros."

Added Versatility

Zeros give a caller a highly versatile and useful tool. This is of particular importance to the local club caller. Unlike the touring caller who calls for a different group each time and can use the same material over and over, the local club caller calls for the same group each time and must be constantly changing his material so that it will not become "stale." *Zeros* ease this task. They can be used to modify and expand memorized patter dances. New movements can be incorporated in *zeros*, making it possible for the caller to use them without memorizing a whole series of patter routines built around the new movement. When calling extemporaneous "hash," *zeros* can be used to provide "thinking time," i.e. a *zero* can be inserted to keep the dancers busy while the caller decides which movements to use next.

Zeros must be memorized but this is not difficult because they are short, usually consisting of only three or four movements. Frequent use imbeds them firmly in the memory and in a short time recall is almost automatic. With a stock of a half a dozen or so, they are not likely to become "stale" because they can be interchanged freely and used in many ways in many dances. In fact, *zeros* can be used to extend the life of regular memorized patter dances because of the variety that can be introduced in them.

One of the most effective ways to use *zeros* is to simply string them together to create a dance. Some of the most popular touring callers use this technique. Since a *zero* starts from a given configuration and returns the dancers to that same configuration with no change in sequence or partners, they can be used in any order that the caller desires. Consequently, a relatively small number of *zeros* will produce a large number of different dances. The arithmetic is rather startling. If a caller knows three different *zeros* for a given formation, they can be combined in six different ways. If he knows four *zeros* they can be combined in 24 different ways. Five *zeros* can be combined in 90 different ways and six different *zeros* will produce 720 different dances! The foregoing figures assume that each *zero*

is used only once in each combination. If that restriction is removed six different *zeros* can provide 46,656 different dances!

A combination of movements that will produce a *zero* when the dancers are in a certain formation may not be suitable for use if the dancers are in some other formation. However, some *zero combinations* may be used with several formations. For example, a *zero* designed for use with two facing couples can be used with any other configuration made up of facing couples, such as facing lines of four or an eight chain thru position. Taking dancers from one formation to another and using *zeros* in each will provide additional variety.

Have the "Get Out" in Mind

There is one other important advantage to this system of calling. When the caller establishes a formation from which he will string together the *zeros*, he will have in mind a suitable "get out" to eventually take the dancers from that formation to a left allemande. If a number of squares break down he can use the "get out" at the end of any of the *zero combinations* so that the lost squares can rejoin the dancing.

As is true of any good thing, the practice of stringing *zeros* together should not be overdone. A caller should take advantage of the many interesting and exciting patter dances published in the workshop sections of square dance magazines and by caller note services. They will provide a better balance to the program and preserve the freshness of your zero combinations.

Listed below are nineteen *zeros*. Some are made up entirely of basic movements. Others include more recent experimental movements. The first ten may be used in any facing couple situation, including two facing couples, facing lines of four and an eight chain thru position, provided that the men have the ladies on their right. The remaining nine are designed for use when the dancers are in an eight chain thru position where the men have ladies on their right.

1. Swing thru, boys run, wheel and deal
2. Star thru, slide thru, pass thru, partner trade
3. Flutter wheel, sweep a quarter, slide thru
4. Box the gnat, pull by, U turn back
5. Half square thru, California twirl, slide thru
6. Flutter wheel, sweep a quarter, curlique, ladies U turn back
7. Sashay thru, wheel across, wheel and deal
8. Slide thru, right and left thru, curlique, ladies U turn back
9. Right and left thru, swing thru, boys run, girls trade, couples trade, bend the line, star thru

Note: The three movements "girls trade, couples trade, bend the line" can be called Flutter the Line in areas where that movement is used.

10. Swing thru, girls fold behind the boys, peel the top, right and left thru, half square thru, partner trade
11. Swing thru, boys run, couples circulate, wheel and deal, dive thru, pass thru

Note: An interesting substitute for the pass thru in the above is the command "veer left—veer right."

12. Swing thru, boys run, couples hinge and trade, centers pass thru
13. Spin chain thru, girls double circulate, spin chain thru, pass thru, trade by
14. Spin chain the gears, boys double circulate, pass thru, trade by
15. Spin tag the deucey*, swing thru, pass thru, trade by
16. Do sa do to an ocean wave, scoot back, boys trade, girls fold behind the boys, peel the top, right and left thru, flutter wheel, sweep a quarter
17. Curlique, walk and dodge, wheel and deal, substitute (or zoom), centers pass thru
18. Swing thru, girls double circulate, boys trade, turn thru, cloverflo
19. Swing thru, girls double circulate, boys run, wheel and deal, centers in, push open the gate*

*Have not been used in this publication.

DRESS for the Occasion






By Walt Cole, Ogden, Utah

EVOLUTION AND CHANGE are inevitable constant processes and square dancing is no exception. Witness the changing basic movements over the years. Note the revival of square dancing during the '50s and the ensuing popularity trend. Reflect back to the dress of the '40s—the floor length dress; the cuffed levis and "stuffed" boots; the shortening of hemlines and the addition of petticoats; and the dull appearance of the men of a few years ago. The change to modern square dance clothes is good, this is beauty and this is the "uniform" of square dancing. These changes have kept well the faith of tradition. Just as one can readily identify a participant of any professional or recreational activity by his dress, so also are we recognized by our square dance costume—be it caller or dancer. No one can deny that the costume is as much a part of our National Folk Dance heritage as the allemande left.

Too often the word "dress" automatically connotes the female species of the activity. Certainly the ladies have the greatest opportunity and probably, desire, to show off their dress designs and creations. They really are showcases and attention-gatherers of our activity. In fact, there is at least one club in existence today which has been complimented as being the "club where *all* the ladies have such beautiful dresses." Yes, we tend to look *only* to the ladies to carry on the traditions of the square dance dress, but for now, let's inspect the male square dance "dress."

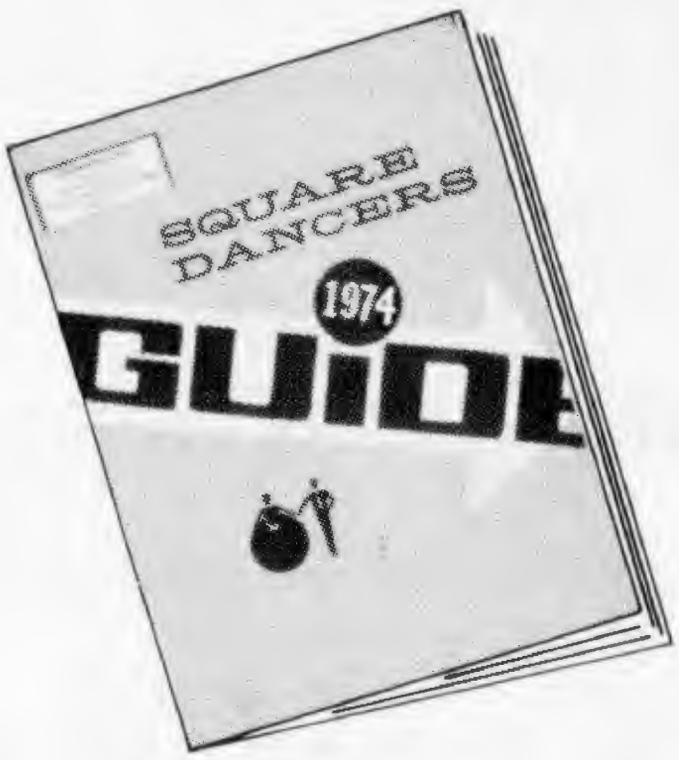
Plenty of Variety

Granted, it's very easy for the men to slip into the "white shirt, black pants and shoes" habit. Usually the wife makes a new dress; the husband gets a new matching tie! Matching outfits are beautiful but shirts are not that easily sewn by every woman. Then too, must we always be look-alikes? Recently, however, brightly colored shirts, and even shirts with lace trim have been seen in a square or two. Certainly "levis" are cut for the lean and trim, but stockman trousers are cut for all shapes, are styled and present an attractive appearance. How about ties? There are string ties, gambler ties, bow and flare ties, or just a nylon or silk kerchief knotted and worn with open collar—this presents an air of dress authenticity. Belts, and particularly buckles, can be quite uniquely individual.

Who's responsible for the keeping of the dress tradition? All of us! Just as square dancing is one enormously wonderful, cooperative activity, so also is dress part of that cooperation. The dancer, once made aware of this tradition, must have the desire to carry on, be willing to borrow (or lend) and create patterns, designs and ideas. The dancers are probably first introduced to the tradition and custom by their first instructor. And, bless their hearts, are undoubtedly the most ardent pursuers of this tradition. The club caller-instructor cajoles, suggests and at times *forthrightly encourages* the dancer to become interested enough to acquire the suitable attire—hopefully stating reasons and logic behind his efforts. Still another level maintaining these traditions is the traveling, professional caller. These folks set many trends in presenting new movements, promoting new choreography, increasing enthusiasm and interest in an area, and in short add extremely well to the local dance picture. This can be said about dress, too. Their example is emulated as much as anyone's and as such should be an aid in furthering the entire realm of square dancing.

Evolution and changes can be good, but let's not allow change from such a beautifully exquisite tradition to deteriorate to street, work and business level of sameness. We live for expectations and in pride. We should expect ourselves, and each other, to fulfill this responsibility of tradition—the general public expects it—and pride in our activity's customs should stimulate our desire to dress as square dancers —not in clothes showing no relation to the National Folk Dance of America.

The ultimate in modern square dance information service



A New Look for Your annual Square Dance Directory

FOR MANY YEARS The American Square Dance Society has prepared a special Square Dancers Guide of contact listings around the world, which it has been featuring in the February issue each year. In other issues current listings of dancer association presidents, as well as presidents of callers associations and round dance leaders associations, have also been featured and once each year there has been a listing of square dance area publications, with the names and addresses of the editors.

These various projects have increased in size over the years and, according to your letters, have become more and more important to those of you who like to include a bit of square dancing on your vacations or who have moved from one city to another, hopeful of finding a "square dance home," when you arrive at your new destination. Members of square dance associations and others wishing to contact other presidents, have let us know that these particular directories prove invaluable. Our goal is to provide directoral assistance to fit every need.

Where Do You Find It?

The only negative criticism that we have received has been based on the fact that some members have indicated an awkwardness in trying to find out just *which* particular issue of the magazine they might find any specific directory. To solve this, we are going to present a new concept in functional square dance directories. We're going to combine all these major directories and the Square Dancers Guide into one issue of the magazine that will be known as our "Directory Issue."

Because a great number of associations hold their elections at the end of the square dance year (sometime during the month of May) we are establishing a June 1st deadline for all current listings of all associations and all changes in our dancers' guide. The new, larger and more useful directory will then appear as a major portion of our August issue. That means that the 1974-75 DIRECTORY ISSUE will appear in the August, 1974 issue of SQUARE DANCING Magazine. Listings for the following 12 months period should reach our office no later than June 1, 1974.

At the present time our plan is to group all the listings for any one area or state together as a unit. Under one state heading will appear the names and addresses of all area publications, the presidents of all dancer, caller and round dance leader associations in the area *and* the current up-to-date names and addresses of The American Square Dance Society's directory representatives.

So that your associations and publications will be listed correctly, all associations are urged to forward the name and address of the new presidents as elections are held. The information we have on hand June 1st, will be the listings shown in this comprehensive reference edition. Send listings to:

Directory Service
The American Square Dance Society
462 North Robertson Boulevard
Los Angeles, California 90048

A History of Square Dancing

By Ralph Page
Keene, New Hampshire



The Lancers (Part I)

THE LANCERS was and is a very elegant form of the quadrille. To date it has been impossible to state with certainty exactly who invented the dance. The account of its invention in 1856 by a Parisian dancing master named Laborde and introduced by him at a military ball in honor of a French regiment of Les Lanciers, has been faithfully passed on from book to book, from author to author (some of whom are supposed to know better!), for many dance generations. It seems a logical solution and is a delightful story, but that is all it is. Anyone who has done a modicum of research into any subject knows that the lost logical answer to a problem is usually the wrong answer.

G. Desrat in his "Dictionaire de La Danse" says: "LANCIERS (QUADRILLE DES) Le quadrille des lanciers est d'origine anglaise et fut introduit en France vers 1868. Dès son entrée dans les salons, il captiva l'ardeur de tous les danseurs et l'air de la cinquieme figure devint populaire à un tel point tous les orgues de barbarie s'en emparèrent. Sa vogue et ses succes rappellant ceux de la polka à son invasion en 1844." M Desrat goes on to describe fully each of the five figures of the dance: 1. Les Tiroirs, ou La Dorset. 2. Les Lignes, ou La Lodoiska. 3. es Moulinets ou La Native. 4. Les Visites ou Les Graces. 5. Les Lanciers, ou La Grande Chaine. *(Translation next month.)*

There are two claimants of its origin and no one can say who borrowed from whom. It may well be that they both drew from a common unknown source. Such things are common in the dance world! The first known record is an advertisement in the Dublin Evening Post, on Thursday, May 1st, 1817, which goes like this: "NEW QUADRILLES—This Day is Published by L. Willis, No. 7 Westmoreland Street, price 3/3d. "La Dorset,' 'Lodoiska,' 'La Native,' 'The Lancers' with the figures in French and English as danced at the Countess of Farnham's Ball on Wednesday 9th of April 1817 at the Nobility's Assemblies and at the Rotunda. The music by Yaniewicz and Spagnoletti. The figures by Mr. Duval. To which is added a new Waltz by Spagnoletti, the much-admired Stop-Waltz and the National Waltz respectively dedicated by permission to the Right Honourable the Countess of Farnham—arranged for the Pianoforte, Harp or Violin." A later edition of this piece of music reads "The Lancers Quadrilles or Duval of Dublin's Second Set." The title page also refers to its having been danced at Almack's, a famous ballroom of the time located in London. Duval's figures for the dance are:

1. La Dorset (Music by Spagnoletti)
2. Lodoiska (Music by Kreutzer)
3. La Native (Music from The Beggar's Opera)
4. Les Graces (Music anonymous, with the alternative of music from The Haunted Tower, "Pretty Maiden" by C. E. Horn)
5. Les Lanciers (Music by Yaniewicz)

Regarding the occasion on which the figures were danced, the Freeman's Journal of Dublin, April 11th, 1817 says: "FASHIONABLE INTELLIGENCE—The Countess of Farnham held a Grand Ball and Supper on Wednesday April 9th, 1817, attended by nearly 300 fashionables."

The second claimant was one Joseph Hart, who published his "Les Lanciers, a second set of Quadrilles" in 1820, by Whitaker and Co.

of London. The title page reads "Les Lanciers, a second set of Quadrilles for the Pianoforte with entirely new figures, as danced by the nobility and gentry at Tenby in the summer of 1819. Composed and most respectfully dedicated to Lady and the Misses Beechy by Joseph Hart, London, for the Author Whitaker and Co. 75, St. Paul's Churchyard." Hart's figures were as follows:

1. La Rosa (Music by Spagnoletti)
2. Lodoiska (Music by Kreutzer)
3. La Dorset (Music from The Beggar's Opera)
4. Les Lancuers (Music by Yaniewicz)
5. L'Eteile (Music by Storace)

Notice the similarity of dance sequences between the two claimants' dances. It may be well to note that very shortly after first publication, Hart made his figure "Les Lanciers" the last figure instead of the fourth.

It takes but little further research to discover that the music for all of the figures was composed by an English composer or arranged by a foreigner while he was living in England. When chosen from that of a foreign composer, that same composer was in England at the time the dance was introduced. All of this leads me to believe that The Lancers is of English origin.

And so it went for some thirty years. The Lancers were danced occasionally at the innumerable balls held by the nobility, and just as occasionally were danced in highclass ballrooms such as Almack's of London. They were not taken over wholeheartedly by the dancing public; neither were they discarded by the dance world. The time, apparently, was not quite right for their becoming popular. All of this changed during the dance season of 1850.

There was living in London at that time a dancing mistress named Madame Sacre, who was, by far, the most fashionable dance mistress of the day. She held her classes in the Hanover Square Rooms, and as her older pupils made their debuts in London society, she often persuaded them to look in occasionally, while the younger generation were under her instruction, and to join in some of the "fancy dances" of the day. In time, these visits became a sort of "refresher" course for her more experienced dancers, who looked forward to the opportunity of learning the latest dances before meeting up with them in ballrooms. It was excellent advertising for Madame Sacre and her dancing academy, because the news spread that the best way to keep up to date with the latest steps and dances was to enroll in her school. She was familiar with the Lancers, liked them, and suggested them as a welcome addition to ballroom programmes.

Four young ladies, who were popular in London, set earnestly to work, with their partners, to learn and practice the rather complicated figures of the dance. The ladies were: Lady Georgina Lygon, Lady Jane Fielding, Mdlle. Olga de Lechner (daughter of Baroness Brunnowy, Russian Ambassadress in England), and Miss Berkeley. The names of their partners have not as yet been recovered for posterity. They performed the Lancers at the Turkish Embassy, at Bath House, at Lady Caroline Townley's, and at many other balls during the season. You might well call it a dance "demonstration" because everyone watched while the four couples did the dance.

Spectators fell in love with it and demanded the opportunity of learning it for themselves, forgetting that it had been around for several years. The Critics thought that it was "particularly pretty and graceful, and very different from the lively friskiness of the fin de siecle dance as we know it." There was indeed a certain stately grace in the way the four couples performed the figures; a grace that got shoved aside as the number of those attempting it increased, the rigid observance of the original figures soon dispensed with, and alterations became so numerous as to change its original style. It is interesting to read an account of the Lancers as danced in 1850, in a fashionable newspaper.

"This elegant dance, denominated as 'Hart's set', when well executed is one in which the dancer can display his skill to great advantage," the critic says. "It consists of four couples arranged vis-a-vis, and the figures were thus danced:

"1st figure, 'La Chaine'. The leading lady and opposite gentleman advance and retire, re-advance, turn with both hands and retire; the leading couple pass between the opposite couple and return outside to their places; all four couples set to corners; repeat four times." Then come directions for the other figures, "Zodorska," "D'Orset," "L'Etoile," and "Finale les Lancers."



Counterclockwise

By Fred Haury, Albuquerque, New Mexico

COUNTERCLOCKWISE (CCW) is a widely used direction of movement in world societies. Square dancers promenade in the CCW direction. Couples in a square are numbered in the CCW direction. The primary direction of movement around the dance floor in round dancing is CCW, and it is termed Line of Dance. Ballroom dancers have traditionally been taught to progress in the CCW direction. The customary direction of dancers circling a Maypole is CCW.

Traditional CCW movement is not limited to dancing. Ice and roller skaters progress CCW around the rinks. Parades on fields and in large enclosures move CCW. Military, circus and rodeo parades are a few examples of CCW type parades. Races on circle courses are CCW contests. Some types of races which move CCW are horse, dog, automobile, motorcycle, foot (track), ice skating, roller derby, bicycle, boat — you name it. The traditional merry-go-round rotates CCW. Most group acts go CCW, including those with people, clowns, animals and performers on animals. In baseball the bases are numbered in the CCW direction and the runners move in the CCW direction around the bases. The raiding Indians in cowboy movies circled CCW around the wagon trains which had formed a CCW circle.

The sine and cosine vectors used in trigonometry rotate in the CCW direction to form a circle. The earth rotates in the CCW direction if viewed from the North Pole, which is the customary "top of the world."

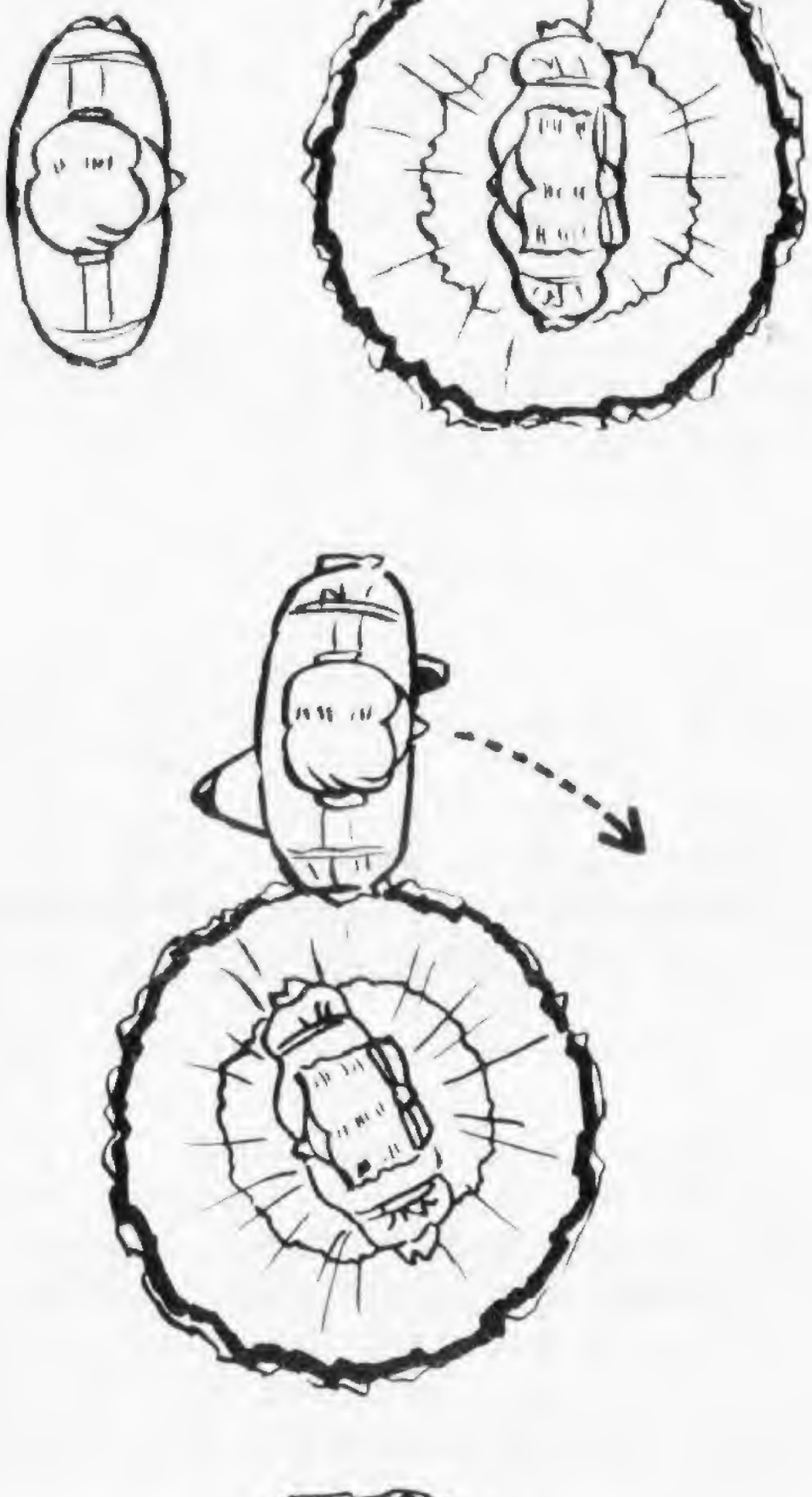
It's the Natural Flow

CCW events travel from left to right as viewed by spectators on the outer sidelines. The left to right motion is the same as that used for reading and writing. The left to right writing custom is most convenient for right-handed people, because it permits them to see what they have written as they progress. If right-handers were to write in the reverse direction (from right to left) the right hand would hide the letters and words as they are written. Unless, of course, the writer curled the the right hand around the page and wrote in an awkward manner from the top of the page and the left side, in the mirror image of what many left-handed people now do. Maybe the custom of CCW rotation of events is related to the left to right scan used in reading and writing and is the result of the influence of the right-handed majority.

You may know of other activities which move CCW. It would be interesting to know where, when, how and why the CCW tradition originated. Maybe it started as a dance around a campfire or religious symbol. Any facts, theories, or legends on the origin or reason for the CCW tradition deserves a place in the literature on dancing.

DO THIS
and You'll be a Smoother Dancer

NUMBER 16



SLIDE THRU

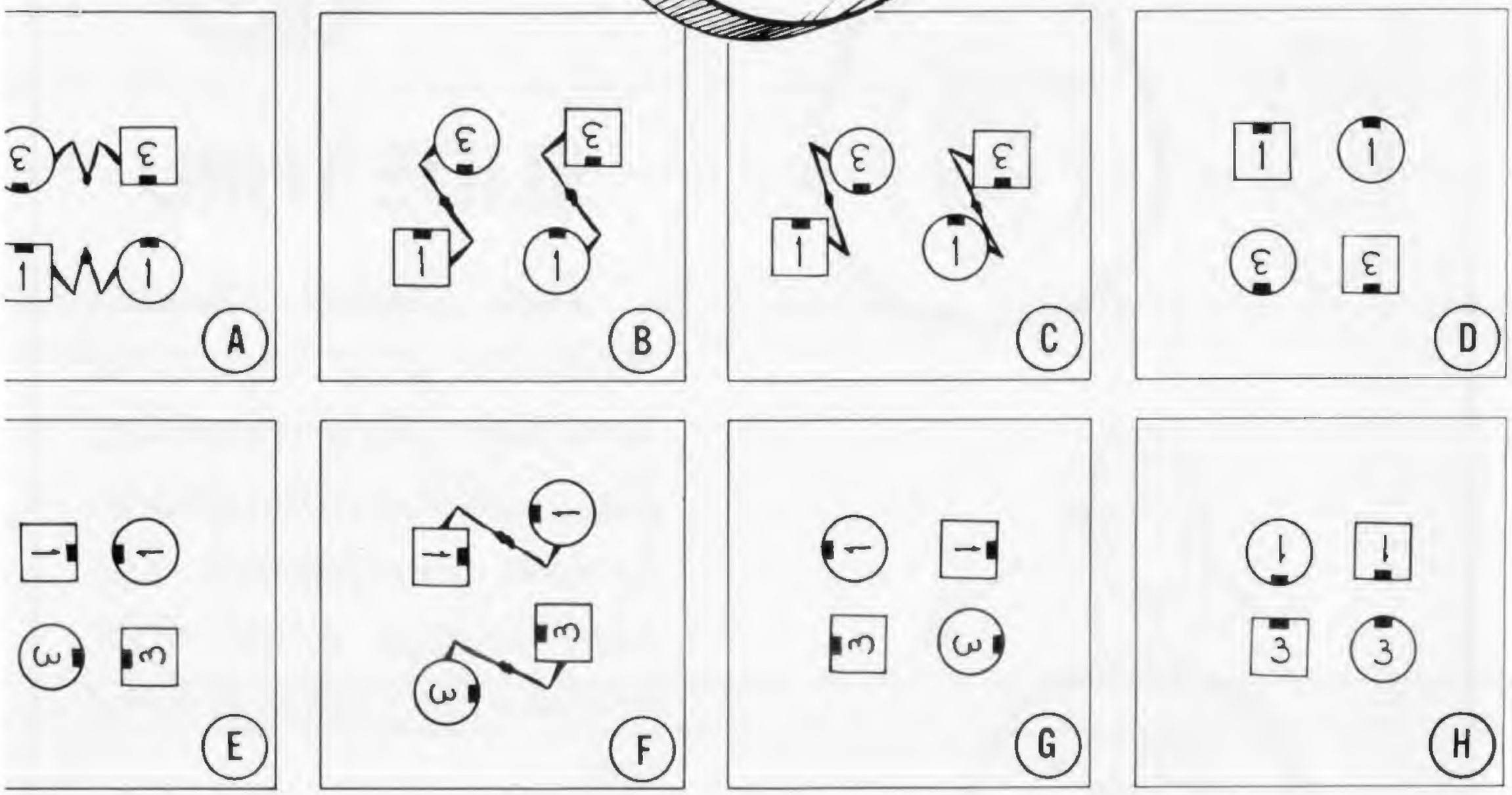
Two facing dancers will move past each other and pass right shoulders. Each will then immediately turn one-quarter. The man always turns right and the lady always turns left.

This is one movement where "a man is always a man and a lady is always a lady." There is no Arky situation where a man does the lady's part or vice-versa. For comfortable dancing this basic takes four steps.

An AMERICAN SQUARE DANCE SOCIETY Service — ok to reprint

TAKE A GOOD LOOK

a feature for dancers



BARBARA: Although we may disagree on a number of things in our dancing preferences, both Joe and I heartily agree that the movements that give dancers the greatest trouble are quite frequently the simple basics, the movements dancers were *supposed* to have learned in their early class experiences. Whether we tend to forget these or if we just weren't in a "learning frame of mind" it's hard to say. However, this is the basis for this discussion.

JOE: I don't know how many times I have seen "experienced" dancers disregard the rules for Square Thru (Basic 45). The point that is overlooked is that to do a Square Thru each dancer must pull by the person he's working with and *then* turn a quarter.

BARBARA: Square Thru is not a right and left grand. To do it comfortably it must be kept square.

JOE: Men have a tendency to want to do a courtesy turn after pulling by. Even those same "experienced" dancers do this. There is *no* courtesy turn in the movement.

BARBARA: Just to go through a part of this, let's start with two facing couples (A). We extend right hands to our opposite (B) and move by each other (C) until our back is to the person we just passed (D). Then each dancer turns one-quarter in to face the person beside him. (E).

JOE: At this point (E) this portion of the movement is completed and each dancer now gives his left to the one he faces (F) and moves by. If a half Square Thru were called for, the movement would end at this point (G). However, if the Square Thru goes on to a three-quarter Square Thru or a complete Square Thru, the dancers turn one-quarter in (H) automatically, after having pulled by.

BARBARA: We think it's just as important to catch some of these so-called "easy" movements as it is to work on some of the very latest inventions. Besides, you can't learn to read and write until you know your A, B, C's.

The Dancers Walkthru

A PRESIDENT'S NOTEBOOK

GERALD NEWMAN OF RISING SUN, Maryland, currently is president of the Susquehanna Swingers. Recently he wrote us about an article which appeared in the May 1973 issue of this magazine entitled, "By the time the term is over, I've just about mastered the job . . ." This article dealt with being prepared to assume the responsibilities of club president without making the same mistakes as one's predecessors. Gerald's letter has a suggestion which makes a good addendum to the earlier article.

"Having been in the position of president of a square dance club twice, once in Hawaii and again here on the East Coast, I know exactly what the writer is talking about. The article gave some possible solutions to the problem; however I believe the most important solution was left out. I'm talking about a president's turn-over book. With such a book in hand most of the trauma of becoming the club's president is eliminated.

"When a book is kept up-to-date by each president, it becomes an invaluable tool. The turn-over book lists all the minute details that the president is concerned with to enable him to efficiently keep the club running smoothly.

"The book I designed is in two sections. The first lists the General Information for the president such as Monthly report to Parks & Recreations with a sample form; How to request the use of the school each year; Where to get bank forms to sign; Janitor's phone number and address; Address and phone numbers of guest callers. Also included in this section are the Ten Commandments for Square Dancers; Constitution and By-Laws of the Club; and other tidbits gleaned from numerous sources.

"The second part of the book consists of several folders in which a wealth of information is stored. These include, in part, such topics as:

Badge Information
Class Promotion Ideas
Constitution & By-Laws (old samples)
Dance Schedules (samples)
Federation News/By-Laws
Financial Reports (yearly)
Initiation Ceremony/Skits
Insurance Papers/Correspondence
Letters etc. From/To the President
Lists of Club Members (old samples)
Publicity Samples
Special Dance Flyers

"There is no question that an outgoing president does his club and the square dance movement itself much harm if some form of continuity is not provided for his office. I believe that a president's turn-over book, modified to fit the needs of each club, is the answer."

Clubs for SINGLES

Moving to the southern part of the United States, this month we visit Tennessee where our spotlight is turned on one of its singles groups.

Name of Club: Memphis Solo Club
Age of Club: 3 years
Geographical Area Served: Memphis, Tenn.
Size of Membership: 35 active members

The Memphis Solo Club is the only singles' club in its area. At the beginning of its organization, the club worked through the local churches to let people know of its existence. Now dancers are attracted by word of mouth and through the local square dance association.

Meeting weekly, the club dances at the

The WALKTHRU

Sacred Heart Catholic Church with 50 people being an average size attendance. Visitors include both singles and couples.

While occasionally the club has found it difficult to encourage single men to become interested, they seldom find a problem in a balance between men and women at the dances. Mixers and rounds are interspersed with the squares and occasionally a "ladies choice" is programmed.

Boy or Girl—Check the Badge

If members marry they are welcome to stay on in the club. Interestingly the club badges denote a member's status. The ladies' badges depict a girl; the men's a boy; and married partners have a couple on their badges.

The club has a regular caller who handles all the dances as well as the two classes the group sponsors each year. Monthly socials, a special anniversary dance and two large graduation dances are part of the group's special activities. In addition the members travel together to visit other clubs, festivals and conventions.

The club is financed by dues which may be paid monthly, quarterly, semiannually or annually. A reduced amount is charged for those who choose to pay for the longer period of time and the sliding scale of dues goes from $4.00 per month to $40.00 annually. A $1.00 donation is accepted at the door by all attending a dance.

The Executive Board consists of 5 persons: the chairman, the caller, one club member (who has been a member for 2-3 years) and two members (who are currently active in the club). The chairman and caller remain as permanent members of the Board as long as the general membership is satisfied with their services; the other three members are elected annually by the membership. Special committees are established as needed.

As seen in other square dance club by-laws and with respect for the continuation of the activity, the Memphis Solo Club's constitution includes the following sections: "There will be no drinking of alcoholic beverages on these premises and members will not appear under the influence of alcohol. It is requested that all male dancers wear long-sleeved shirts and female dancers wear flat shoes and full skirts."

The Personal Touch

THE QUEEN CITY PROMENADERS of Manchester, New Hampshire, went all out last year to promote square dancing inside and outside of their club. While the end result was to encourage people to sign up for a beginners' class, a side benefit was to alert the community to square dancing.

Here are some of the steps the Promenaders took.

(1) An advertisement was placed in the local newspaper about the Square Dance Class. It included what, when, where, who and how much, along with a telephone number for information, and the positive suggestion, "First Lesson—No Obligation. Try it—You Might Like It!"

(2) The mayor of Manchester issued a proclamation ordaining Square Dance Week. The club tied in its first night of beginner's class with this date.

(3) Attractive posters were placed on store bulletin boards inviting all interested individuals to a FREE Fun Night Square Dance, one week prior to the start of the class. The poster touted such encouragements as: "Meet new friends — It's easy to learn — Lift your spirits — Gives you new vigor — Find new enthusiasm."

(4) Hand-out literature about the evening and free tickets for the Fun Night were distributed by club members. Each ticket was marked "Reserved" with the thought that this attached a certain amount of importance and exclusivity to each ticket.

(5) A contest was held among club members with a $20.00 gift certificate at a square dance clothier being the prize for bringing the greatest number of people to the class.

(6) Club members wrote a series of personal letters. These included (a) Notes to those who attended the Fun Night encouraging them to be at the first night of the class; (b) Notes to all who attended the first night of class encouraging them to return; (c) Notes to those who attended Fun Night but did not attend the first night of the beginners' class encourag-

ing them to be at the second night of class.

The results of this effort and personal touch involved a part of the community which perhaps heretofore had not known anything about square dancing and a beginners' class which turned out to be the largest in the history of the club.

SPECIAL DAYS REMEMBERED

SQUARE DANCE CLUBS have various ways to acknowledge a member's special day—be it birthday or anniversary. However it is handled, it becomes a moment in the spotlight for that particular person.

Some clubs have one person who is responsible for purchasing birthday and anniversary cards and mailing them to all concerned. This can involve a bit of ingenuity to retain a personal feeling to each card.

Other clubs use their membership roster as a handy reminder to let all members know the special dates of each person. After a person's name, the day and month of his birthday, along with a couple's anniversary date (where it applies) is listed.

Some groups use their monthly club newsletter to list all special days to be celebrated each month. Some clubs announce birthdays and anniversaries once a month at a club dance and present the honorees with a cupcake or some small token of commemoration.

One group we heard about has a unique method of honoring a birthday. When an occasion actually coincides with a club dance night, the mate of the birthday lady or man is responsible for bringing a cake to the dance. It does not need to feed the entire club but it does allow for some nibbling by members along with happy congratulations.

Another club always includes a grand march on a birthday or anniversary evening and the celebrants are invited to take the lead position. Still another club puts the birthday-person into the center of the hall, while the members circle around singing.

Most callers carry an Anniversary Waltz and a Happy Birthday record with them and with just a little advance notice will be happy to supply the music.

While some people prefer to forget birthdays (and in good taste these wishes should be deferred to), most people are delighted to have a little something extra made over their special day. All it takes is a small amount of time and thought and it often means much more to someone than we'll ever know.

AN IDEA IN GOOD TASTE

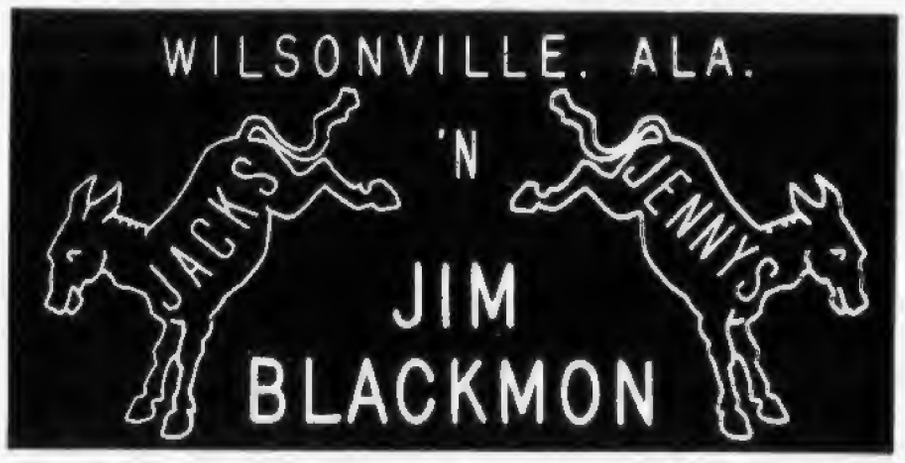
Over a period of many years, this magazine has featured a different badge each month. These have run the gamut of design, shape, color and name. However it appears that one idea has been overlooked.

The United States Patent Office has on file an idea for improving badges dated February 29, 1876. which reads in part as follows:

". . . This invention relates to an improvement in articles of confectionery, the object being to form a badge of confectionery combined with a pin, by which it may be attached to the garment; and it consists in a pin with the badge of article formed from confectionery, cast upon and around the said head, as hereinafter described . . . This in no way destroys

(Please turn to page 55)

BADGE OF THE MONTH

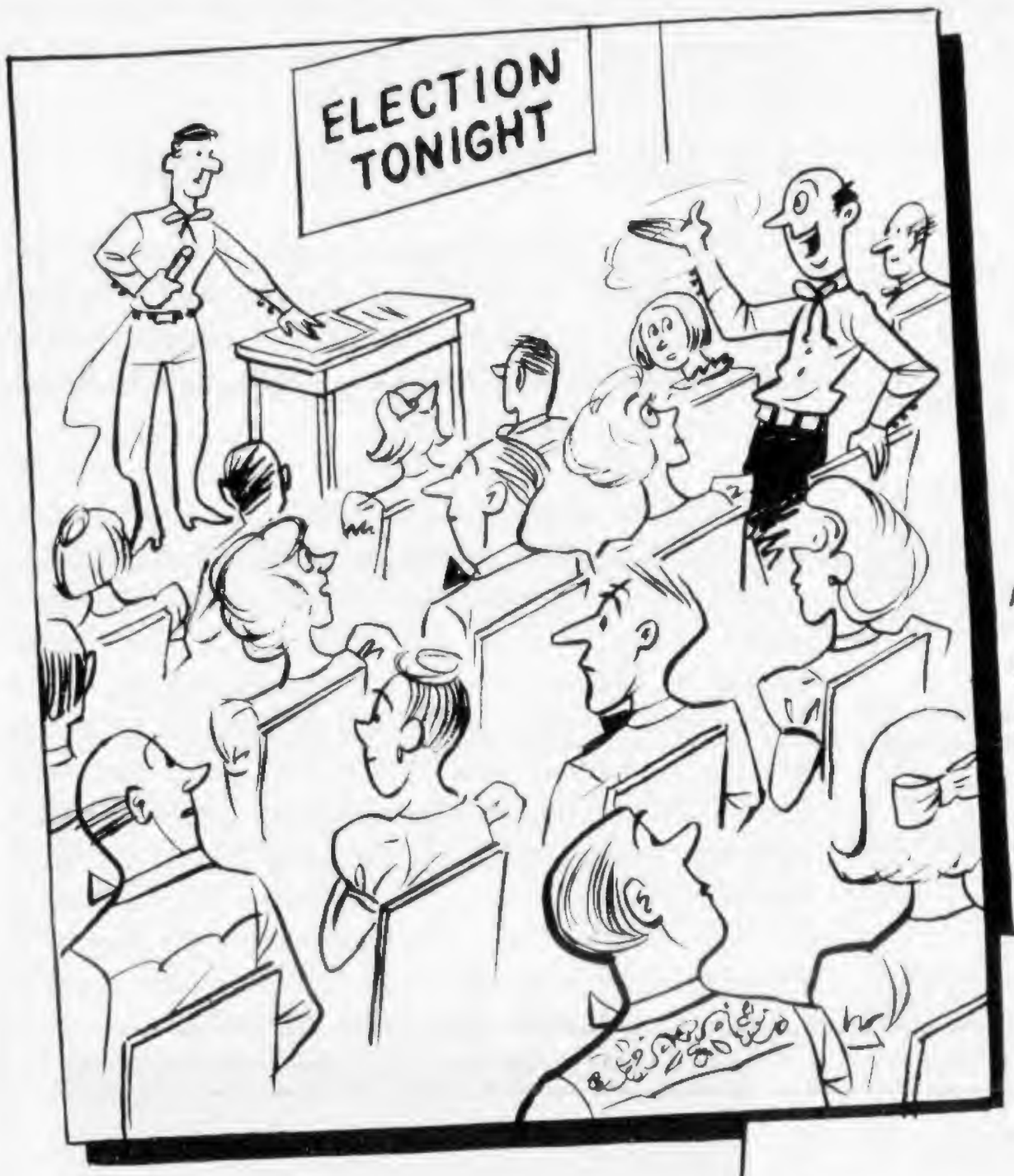


Q: When is a donkey not a donkey but a lady or a gentleman? A: When it's a Jack 'N Jenny of Wilsonville, Alabama.

Formed in 1968, this club is comprised of members from several small rural towns near Birmingham. Seeking a name which would be unique, representative of the agricultural area and also convey the lighter, fun aspect of square dancing, the name Jacks 'N Jennys was chosen.

The badge with its two kicking donkeys has proven to be eye-catching and a conversation piece wherever the club members dance.

SQUARE DANCE DIARY by a square dancer



"...I NOMINATE THE HALVERSONS...THEY'RE NOT HERE TONIGHT..."



"...AND BECAUSE THE McDONALDS HERE HAVE DONE SUCH A FINE JOB, WE ARE APPOINTING THEM PERMANENT REFRESHMENT CHAIRMEN..."

Each square dance club must have its own individual personality, but without a doubt there are a number of experiences and adventures within the club framework that appear familiar to dancers everywhere. One such event would be

ELECTING CLUB OFFICERS

We invite you to send in your suggestion for a scene in the Square Dance Diary.

How to Read A Round Dance Cue Sheet

ROUNDANCER MODULE

By Alf and Elisabeth Evans, Burnaby, B.C.

This article is part of a booklet written by the Evans' as a reference guide to their course in round dance basics directed to the dancer and is reprinted through the courtesy of Canadian Dancer News.

A ROUND DANCE CUE SHEET is rather like a recipe (or from the masculine viewpoint, a blue print), with the ingredients or parts listed and directions given for putting them together for the desired results. You wouldn't think of baking a cake or trying to assemble an engine with the recipe or plan in your pocket. Unless your memory is phenomenal, it is just as chancy to practice a round dance without first checking the cue sheet. To most people, the initial glance at a cue sheet is like reading something in a foreign language. It takes a little time and patience to learn to interpret one quickly. Here are a few explanations which may be of some help.

If all instructions for a dance were written out in full, most cue sheets would be several pages long, so abbreviations are used. Here is where we begin to run into some differences from that to which we are accustomed. Where we normally use a period (.) to signify an abbreviation, there are no periods used for this purpose in round dance cue sheets. That is, if we were to use the abbreviation for Line of Dance (the usual method of taking the first letter of each word follows through here), it would not be printed L.O.D. but, instead, LOD —no periods and all run together. In the same way OP stands for Open Position; even more peculiar looking are the words SCAR (Side-car) and LOP (Left-Open Position). Although at first these may seem very strange, there are many excellent leaflets available which list the most commonly used abbreviations and one can either memorize these or refer to them each time an unfamiliar one appears and they soon become automatic. It's surprising how quickly this can be achieved if you take the trouble to try. Once the abbreviations have been mastered you are halfway toward understanding a cue sheet.

A dancer with musical training has a distinct advantage over one who has had none because he has not only become accustomed to counting, but also because he is used to the "measure" division of music which is also used in round dancing. To define a measure musically would be far too technical for the uninitiated. To describe it as simply as possible, a measure is a set number of beats or counts in music and each piece of music has this set number of counts per measure throughout. Two-steps most frequently have four counts to a measure, while waltzes usually have three. In round dance cue sheets these measures are grouped in lots of four. Therefore, you will notice when you pick up a cue sheet that the measures are listed 1-4, 5-8, etc. This method breaks your measures down into useable sections.

Punctuation also plays a large part in your cue sheet. Each punctuation mark has a special significance. First the comma (,) indicates that the movement described before it takes one beat or count to execute; next, the dash (-) means a *hold*, one of the most difficult things to accomplish because you do nothing for that count; thirdly, the semicolon (;) which denotes the end of a measure; fourth, the slash (/) which marks a split measure or count; lastly the parenthesis (), used as a preface to the footwork for a familiar movement (e.g. (Limp) Side, Behind, Side, Behind;).

All cue sheets are written with directions given for the man. Footwork is for him and, unless otherwise stated, the lady must use the opposite foot.

All cue sheets have their directions written twice; once in the "cue line" describing the footwork and sometimes the position; then in

fine print below giving the movement in detail. Most record companies are now numbering the measures in fine print which makes them easier to follow than the old method of putting the description in paragraph form, with the measure separated by semicolons. You must be very thorough in checking the fine print as sometimes it includes special directions for the lady which are not included in the cue line. Also it is here you find your facing position, the specific direction of a certain movement such as a twirl, wheel, etc., your dance position, etc.

Let us use a few examples to illustrate what we have said before. Here are the first four measures of the classic, Dancing Shadows: *Walk*, -, 2, -; (Scissors) *Side, Close, Cross, -; Side, Close, Back, -; Bwd Two-Step;* This allows us to use many of the things referred to in the above paragraphs. (Incidentally, when learning a dance you should never go further than about four measures at one time. Become familiar with these, then add four more and build your dance in this manner.) You will notice that there are four semicolons so we know that this description covers four measures; that the two *Walk* steps are slow with a *Hold* after each (see the dashes?); that the "Scissors" step is emphasized in parenthesis; that the abbreviation *Bwd* is used for "backward"; that a two-step requires one four-count measure to execute. All of this you learn from the cue line described above, but you must refer to the fine print for your detailed footwork and direction of movement.

Many people say they can't use a cue sheet; yet, these same people bemoan the fact that they have trouble remembering a sequence. If you take the time to decipher a cue sheet and work it out carefully, you will find that it becomes as clear as your daily newspaper and vastly improves your ability to recall sequences. No one can expect to learn a dance

(Please turn to page 55)

PAGING THE ROUND DANCERS



Jack and Marie Stewart—Calgary, Alta., Canada

ROUND DANCING IS "HAPPINESS!" In Calgary, Jack and Marie Stewart have promoted this happiness by graduating some 328 couples from their round dance basics' classes in the past 13 years.

Jack and Marie began calling square dances in 1951 and also taught the current round dances to their clubs but felt that far too few dancers were participating in the rounds. As a result, in 1960 they decided to start a round dance club called Happy Pair Round Dance Club, to initially teach the basics of round dancing.

Since 1961 the club has expanded to three groups. With the help of Mickey and Irene Donnelly, three nights a week are required to accommodate the basic, intermediate and advanced dancers. Many of the original members are still dancing.

In addition to their dedication to round dancing, Jack and Marie still like to teach square dancing. At one time they had a bi-weekly schedule of eight dances one week and five the next. This naturally had to be cut back when they entered the field of round dancing.

Jack and Marie are the callers for two square dance clubs in Calgary, the Gadabouts and the North Stars, the latter being one of the oldest clubs in Canada. Of its 24 years, Jack has been the caller for 19 and has not missed a dance in all those years.

The Stewarts are family people with four children and eight grandchildren. In the summer months they like to pursue the square dancers' favorite pastime, "trailering," and, of course, fishing.

While there are now other round dance clubs in Calgary and many of the present teachers took their "basics" from Jack and Marie, it was due to their initiative and enthusiasm that round dancing has, over the past 13 years, become so popular in this area.—*George and Mary McDonald*

• Chapter thirty

The Care and Feeding of Singing Calls
Continued

By Bill Peters, San Jose, California

The nature of singing calls is different in many ways from patter calls. Bill has discussed some of these differences and provided some hints on how to choose a singing call. He continues with singing call preparation and practice.

• Contrary to the view held by many non-professionals, the actual key in which a song is played is not — in and of itself — all that significant and, as a matter of fact, many square dance record producers have stopped the once common practice of printing the key on the label. What is important is the effect that a particular key may have upon the built-in musical parameters of the melody. What, in other words, are the extreme high and low musical tones of the tune itself? And how accurately and comfortably is the caller able to reproduce them vocally? It certainly does not follow that just because a caller can sing, without straining his voice, a particular song in a particular key, that he can therefore also sing, comfortably and without strain, every song that is played in that same key.

Actually, it all depends upon the melody. Some tunes are fairly simple. They are almost monotonous in nature; their tones are neither very high or very low and a caller can easily sing such songs in a number of musical keys. Other melodies, however, will be found that wander all over the musical scale. In such songs the spread between the high and low tones will often be quite far apart and the key in which such songs are played can therefore be of vital importance to the caller. Playing such songs in a particular key can often mean the difference between calling the tune comfortably, or having to reach for tones, in either the high or the low vocal registers, that are beyond the caller's capability. A song he can sing comfortably in the key of F, in other words, may not be comfortable in the key of G — and vice versa!

The only safe way around the problem is for the caller to place the record on the turntable and sing the call; he should just plain belt it out! He will, in this manner, quickly discover whether or not a particular song — or the key in which it is played on a given record — poses a problem for him in terms of his own vocal range. A tone that is too high will sound scratchy and obviously strained, and he will be unable to maintain full-blast volume when singing tones that are too low. He should also make it a point, whenever possible, to practice the call at full thrust, using the same singing volume that he would normally use over the microphone.

Unfortunately, a caller cannot usually do this in a record shop and we all

tend, sometimes, to forget that a caller's humming range is always a tone or two greater, at either end of the vocal spectrum, than his on-stage "blasting" range. This means that if a high or low note seems questionable in the record shop, it will certainly give him trouble when he attempts, at full volume and with all stops open, to "sell" the song to his dancers.

And while a caller may sometimes be able to harmonize his way around a troublesome high or low note — or to resort to a kind of non-musical talking style when he reaches a spot in the call that he finds difficult to sing — such actions are essentially make-do or finger-in-the-dike devices and they should be used only if the call has a lot else going for it. No caller enjoys the necessity of having to constantly employ this kind of vocal trickery in a singing call presentation, and he will probably want to retire such records after but a few short on-stage outings.

In the last analysis, however, the one test that matters more than any other when a caller decides whether or not he should buy a particular singing call record is for the caller to first determine whether or not he himself likes or enjoys the tune that inspired the call. Does the song ring his bell? Does it turn him on? Is it his particular cup of musical tea? A caller who finds Dixieland music distasteful would be wasting his money to buy a Dixie-oriented tune; and if he doesn't personally happen to be impressed with the nostalgic flavor of some of the old-time pop standards, it would be poor judgment for him to buy very many tunes that clearly fall into that category. On the other hand, a caller should constantly be on the lookout for songs that *do* excite him. For it is also true that a caller who enjoys the Blues will probably be able to really "get with" a singing call that is based on a funky, low-down Blues tune; and the odds are also that a caller who appreciates folk music will very likely be able to do such songs with a bit more feeling than callers who can either take 'em or leave 'em alone!

A word of caution: Variety very definitely remains the spice of life in every square dance .program and just as a caller must guard against overloading his patter programs with one particular type and style of patter call, so must he also be careful that his singing calls do not all seem to be cut from the same bolt of musical cloth. The dancers, as a collective entity, enjoy all types and kinds of music and a caller's first responsibility, always, is to please and entertain them.

Singing Call Preparation and Practice

And so we see that the music on a singing call record is a caller's primary concern in the record shop. Music is essentially what he is buying; there's no way he can change it and, once he has bought it, he is stuck with it for all time! The same thing cannot be said, however, for the dance that has been written to accompany that particular piece of music. For it is also true that every caller, when he reviews the record in the privacy of his own home, will find it hard to resist the urge to make some small changes to the printed call that came with the record—if not to the dance itself, then certainly to its timing structure, or its rhyming patterns, or to the way in which the printed call is metered and phrased. This is the first step in every singing call "workup" process; this is what a caller must do in order to prepare that singing call for its final on-stage presentation.

And the very first thing he must review is the dance's inherent choreography. Does the dance, in either the Figure or the Break, use square dance Basics that are unfamiliar to the dancers in his area? If so, the caller then has the option of

either training his dancers—or changing the dance! But since it is not unusual these days for a singing call cue sheet to list two separate and wholly different dances for the same song (usually one version is "easy" and one is "hard"), a caller may sometimes also find that he has a third option: he can learn both of the Figures that came with the record and he can then enjoy the flexibility of being able to call whichever one happens to correspond to the abilities of his dancers on any given night.

A caller must also consider the choreographic quality of a singing call dance. Is it smooth? Does it flow, evenly and logically, from one Basic to the next? Are the body mechanics comfortable and natural? And finally, is the dance interesting and fun to do? Does it, for example, keep everyone moving and on their toes? Or does it have a traffic pattern in which the active couples do a rather dull "around the goalpost" routine while the inactive couples merely stand around and watch? And here again, a caller must lay his professional taste and judgment squarely on the line. The best singing call dances are those that offer a combination of interesting square dance Basics in a slightly different or unexpected arrangement, while simultaneously maintaining a smooth and comfortable "everybody working" kind of choreography.

Try It to See if You Like It

The timing of a singing call dance should also be reviewed during the work-up process. Many callers actually "dance" the printed routine (with seven imaginary dancers!) in order to see for themselves if the dance contains any possible timing problems. For example: Does the dance allow one walking step for every beat of the music? Do the command words appear in the proper places? Is there enough—or too much—time to execute each movement in a smooth and unhurried manner? Some timing problems can be remedied by the addition (or the elimination!) of a critical "zero" direction such as "Do sa do," or "Go forward and back," or "Swing her twice," etc. Other timing problems can be corrected by a simple sentence inversion: "Meet the Sides and Square Thru" instead of "Square Thru when you meet the Sides"—and vice versa!

It was common practice in the old days for a caller to call every dance in his program—the patter calls as well as the singing calls—in a consistently rhymed manner. For all intents and purposes, both types of dances were regarded as poetry and a caller tried very hard to make sure that every two lines he called ended in sound-alike words. It was all rather charming and colorful—and, in those days, it was a fairly easy thing for a caller to do. It is impossible, however, for today's rapid fire, hot hash caller to call *his* brand of patter with any kind of rhyming consistency at all. And to be perfectly honest about it, there is, today, no real reason for him to do so. The dancers really don't miss patter call rhymes (they probably aren't even aware that they're gone!) and a caller has a big enough job keeping track of his choreography without having to also struggle with the poetic niceties of maintaining an unbroken series of rhymed two-line couplets.

The same thing is not true, however, in the case of singing calls. Singing calls should rhyme! The dancers, as we have previously observed, are very aware of singing call music, and they are therefore also more aware of each song's line-by-line musical phrasing. They would, in other words, very definitely miss a lack of rhymes in a singing call presentation; they expect singing calls to rhyme and they

generally experience an uneasy sense of wrongness when the rhymes they have been conditioned to expect do not occur in the expected places. They are comfortable, for instance, with a couplet that reads:

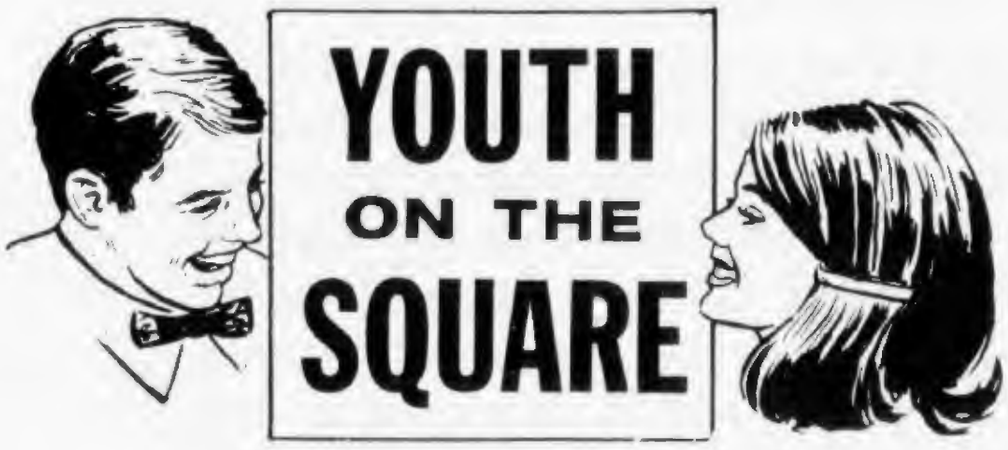
Jack be nimble, Jack be quick
Jack jumped over the candlestick

but feel betrayed, somehow, if the couplet were changed to read:

Jack be nimble, Jack be quick
Jack jumped over the table lamp!

This is why we usually find that modern singing call dances are, in most cases, already well-rhymed on the cue sheet. But here, too, there are bound to be exceptions and a caller should regularly review the "poetry" on each new singing call he buys to make certain that its rhyming patterns are as clever and as consistent as he can make them. But under no circumstances should he ever be tempted to substitute poor poetry for good choreography! Compared to the quality of the dance and the smoothness of its choreographic routines, the rhyming structure of a singing call Figure is relatively unimportant and a caller should have no qualms or guilty feelings about giving up the cleverest rhyme in the call if that should be the only way he can maintain the smoothness of the dance.

On the other hand, no one can deny that a singing call dance that is both well choreographed and well rhymed is always going to be better than the same dance left unrhymed or poorly rhymed. Nor is it all that difficult for a caller to improve a call's rhyming structure (if that should, in his opinion, become necessary), without affecting the choreography of the dance itself. Singing call rhymes are relatively simple. They lean more toward the "Moon-June-Spoon" school of the old-time Tin Pan Alley songwriter than they do to the carefully planned rhymes of the creative poet and, with just a little bit of practice, a caller can easily learn to create a new rhyme—or to change a bad one—without in any way sacrificing the timing or the essential quality of the basic singing call dance routine.



News on the Youth Front

FOR YOU YOUNG DANCERS and for those of you who work with the teens, pre-teens and the older youth groups, we don't want you to think that we've forgotten you. We are accumulating some interesting stories, some badges and a few "how to do" articles which will be showing up in coming issues. We always need more articles of this nature—success stories of ideas that could work with other youth groups. And, as always, we can use good, clear, "story telling" black and white glossy photographs. Be sure, when sending them in, to write or type the picture information (who, what, when, where) on a separate piece of paper and paste or scotch tape it to the bottom back of each photo. We'll handle them with care, and if you want us to return such photos, be sure to so indicate. They will be returned—it may be a matter of months before we can get them back to you, so we ask for your patience.

LADIES on the SQUARE



A UNIQUE PONCHO

MARLENE GORDON OF SAN FERNANDO, California, shares with us her delightful poncho to be worn over square dance dresses as well as street attire, if desired. This unusual poncho is warm, practical, attractive, easy-to-make, inexpensive and simple to launder. What more could you ask for?

The basic material is a twin-size Thermal blanket. Marlene, after experimenting with various kinds, recommends J. C. Penney's best Thermal blanket as it is good material and holds up well. The price when last checked was $5.99 per blanket and one blanket will make two ponchos.

Start by making a semi-circular pattern out of brown wrapping paper. Mark off a 41" straight edge. At the middle of this line, draw a line at right angles 25" long. From the end of this 25" line, draw curves back to both ends of the 41" line. This semi-circle will be slightly less than half of a full circle.

Take the blanket and fold it lengthwise. Pin your pattern at one end of the blanket and draw around it. Cut out the curve, being careful not to cut the folded edge as this fold makes the shoulder line between the front and back of the poncho. Remove the pattern and save it and the rest of the blanket for your next poncho.

To cut out the neckline, make a mark 1¼" down the front from the center of the folded edge and ¼" down the back. Cut the front neckline first making a gentle curve from the 1¼" mark back to the shoulder line. Adjust the back of the neckline as needed. The ¼" mark is just an approximation.

After the neck is cut out, cut the front of the poncho, being careful to cut down a straight line of the waffle weave from the center of the neck. DO NOT CROSS OVER THE WEAVE. If it does not seem straight, it will correct itself when you are working on it.

With your sewing machine, straight stitch around all edges of the poncho; then continue around a second time using your zig-zag stitch. Turn back all edges ¼ to ½" except for the front which you will turn back 1". Hand tack.

Add three rows of single crochet stitching around the bottom edge of the poncho. Make the first row approximately ½" deep. You may use one color for the crocheting or you may choose two contrasting colors, alternating the rows of color.

With the same polyester yarn make a fringe. Cut each fringe 9" long and double it so there are four strands of yarn tied on each single crochet stitch at the bottom edge.

To make sleeves, measure 22" from the front of the poncho and then measure 33" from the 22" point. Bring these two points together and attach with one fringe tied into both crochet stitches.

To fasten the poncho make 5 chain stitches twice near the top of the neck line for button loops.

Your poncho is complete. When laundering is needed, just toss it in the washer and dryer. And remember, two ponchos from one blanket!



A color photo would show a variety of green, yellow, blue, lavendar, red and white ponchos displayed. Choosing a solid color trim or a two-toned trim gives a completely different look to the finished garment.







Style Lab

SINGLE and SPLIT CIRCULATE

SINCE CIRCULATE (BASIC 57) WAS INTRODUCED a number of years ago, it has become a work horse in much of today's contemporary square dancing. As in the case of many good basics, this movement has been tried successfully in a great variety of setups. From these have come two interesting offshoots.

The common "garden variety" of Circulate might involve two parallel Ocean Waves, with the outsides doing a Circulate pattern or the insides following the traffic pattern or both the insides and the outsides going their own separate ways, but operating simultaneously. The column, or single file Circulate calls for all of the dancers to move simultaneously in either











a clockwise or a counterclockwise direction.

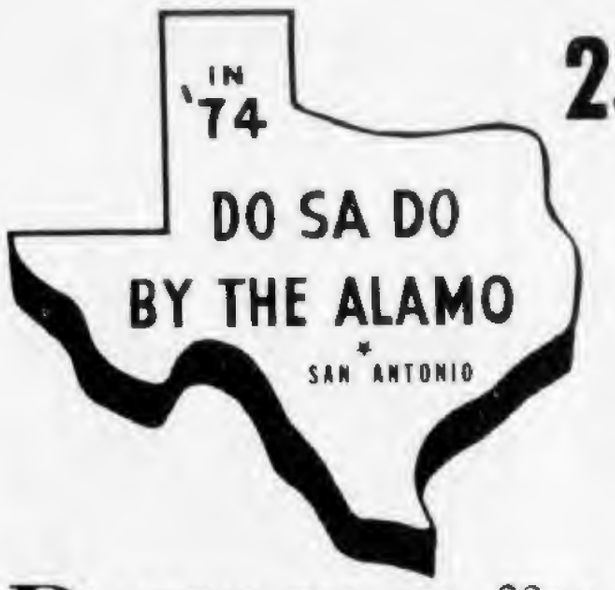
Starting from two facing lines of four (1) the dancers take right hands with their opposite (2) and move into a curlique (3) to end with two single file lines of four facing in opposite directions (4). A Single Circulate in this formation calls for each individual to move forward (5) one position around the circumference of this oval (6). Of course, the call to "Circulate two places" or to "Circulate three places" etc. is simply an indication of how far each dancer will travel before completing the pattern.

The second variation is known as Split Circulate and is quite aptly named. As an example, start from two parallel Ocean Waves (7) then visualize for a minute a wall (indicated by the dotted line) erected to divide the couples into units (8). Each of these units will operate independent of the other. Following the standard rule for a Circulate, those facing out will simply do a 180° turn (9) moving into the spot previously occupied by an adjacent dancer. Those facing across the set simply move forward to occupy a spot just vacated until, in this example, an Ocean Wave is once again formed (10).

The experienced dancer is one who can do such movements as Circulate, not only from one standard setup, but from many varied formations. These are just two of many unique examples of the Circulate in action.







23rd NATIONAL SQUARE DANCE CONVENTION®

HEMISFAIR CONVENTION CENTER

JUNE 27, 28, 29, 1974

PLANNING FOR THE 23RD NATIONAL Square Dance Convention progresses daily. The combined committee members are working diligently to assure that visitors to San Antonio next June 27, 28 and 29 will have the time of their lives and will return home more convinced than ever that square dancing is, indeed, the ideal recreation.

Considering all of the dire predictions we hear and read about the energy crisis, it might be well for those planning to attend the National Convention to make plans and arrangements now to cover any contingencies that may arise.

Convention-goers who are planning to fly to San Antonio might be wise to make their plane reservations now, just in case air flights are curtailed to any great extent. A "stitch in time" so to speak.

Another suggestion would be the possibility of a group chartering a bus to travel to San Antonio. If you've never traveled any distance with a group of your fellow square dancers you've missed a great experience and something of this nature could well add to the pleasure of attending the National.

We musn't forget Amtrak—train buffs will tell you that it's the "only way to fly!" It's also possible to arrange for group accommodations, an added plus.

Should either the train or bus prove to be impractical and you find it necessary to travel by car, why not arrange a "car pool" with friends? It's a simple matter to rent a "U Haul" wardrobe trailer to take care of luggage; couples could spell each other on the driving chores and think of the fun it would be to travel with your friends to the greatest and largest single square dance affair in the world.

At this point in time it is impossible to predict what conditions will be at the time of the Convention. One thing we are sure of—the Convention will go on, dancers, callers and teachers will be there, the best possible program will take place, and the 23rd National will go down in history as one more in the growing list of successful Conventions.

Unique decoration themes based on the historic and cultural heritage of Texas will cover the fabulous Convention Center. There'll be demonstrations ranging from wheelchair dancing to clogging and plenty of square dancing in the Arena. Private rooms abound for the many panels, seminars and clinics which are so important a part of the National.

The 2,800-seat Theater for the Performing Arts with its luxuriously upholstered seats, tiered balconies for better viewing and perfect acoustics, will provide a wonderland setting for the fabulous style show and varied exhibitions and demonstrations.

Food? You can even have dinner on a barge on the river, if you like. Or, for contrast, you may want to have dinner in the revolving restaurant atop the 750 foot Tower of the Americas. And numerous sidewalk cafes will entice you with foods of an international flavor. At the Convention itself, a Texas Bar-B-Que plate and varied short orders will be available.

Dancers will literally "Do Sa Do by the Alamo" when a street dance is held on Sunday morning in front of the Alamo. So there'll be "dancing in the streets" in San Antonio (and maybe in the Tower and on the river, and wherever else anyone has a notion)!

Add to all of this good housing, the beautiful Hemisfair Grounds, Trail Dances, Tours, etc. and you'll realize that the 23rd National has really "put it all together" for you.

If you haven't, as yet, registered for the Convention, check the center section of your January issue of SQUARE DANCING for the pre-registration form. If you need additional registration forms, write to Advance Registration Director, P. O. Box 18207, San Antonio, Texas 78218.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

British Columbia

The Okanagan Square Dance Association and the Okanagan Caller/Teacher Association are swinging into spring with a Spring Fling on March 29, 30 and 31 at Kelowna. Headquarters will be in the Capri Motor Hotel. A Howdy Dance is planned for Friday, contra and square dance workshop on Saturday, an Early Bird breakfast, round dance roundup and callers' clinic on Sunday. Highlight of the Spring Fling will be the Saturday night Blossom Ball with Bob Wright, Sr. as the featured caller. Ron and Joyce Keeley are chairmen for the Festival.

Montana

Cowtown Squares of Miles City have some special dances coming up in the near future. On February 24, Jerry Haag will call for an afternoon and evening dance; Kim Hohnholt is scheduled to call on March 23; the 12th Annual Hoedown on May 18 will feature Johnny LeClair. All of the dances will be held in the American Legion Hall in Miles City.

—Pauline Bigelow

North Carolina

The "Y" Thunderbirds Square Dance Club will hold their 4th Annual Mardi Gras Festival on March 1 and 2 in a new building at the Metrolina Fairgrounds in Charlotte. Featured for square dancing will be Dick Jones and Allen Tipton. Round dancing will be directed by Jean and Roy Green.

March 22 and 23 are the dates for the 15th Tar Heel Square Up hosted by the Folk and Square Dance Federation of North Carolina. The event will be held at the Benton Convention and Civic Center in Winston-Salem and will feature the calling of Barry Medford of Houston, Texas, and Gloria Rios Roth of Nova Scotia, Canada. Round dancing will be directed by Doris and Laverne Reilly of New York.

Tennessee

Calico Squares will hold their Annual Heart Fund Dance on February 16 at the South Cleveland Community Center, Cleveland, Tennessee. Ten area callers will participate.

The Upper East Tennessee Callers Association was formed last August. Ralph Fulkerson was elected Chairman of the organization with Johnny Jones as Recording and Publicity Secretary.

D.C. Area

The Bachelors and Bachelorettes Club of the Greater Washington area is unique in that it holds its regular dances at the world famous Pentagon Building. The club's policy has always been to welcome other area and out of town dancers who are visiting Washington. Early in 1969 the club began making available to visitors a badge with the words, "I square danced at the Pentagon." In the short period of four years 1,000 badges have been distributed. A special badge was designed to mark the occasion of the 1,000th badges and Marty and Pauline Brown of Keene, New Hampshire were the recipients. The badges were presented by club president Rosalind Adelberg.



Marty and Pauline Brown receiving "I Danced at the Pentagon" badges.

Illinois

Folks in Illinois seem to be having difficulty locating their traveling banners and mascots. George Kersey, club caller for the Ambrow

ROUND THE WORLD of SQUARE DANCING

Valley Square Dance Club built a metal "Red Barn" which was sent on its way two years ago. The first year things were fine, the Barn traveled to the West Coast and halfway back, returning to the club in time for their Harvest Dance. This year the Barn went out but was never returned. If you know of the whereabouts of the Barn would you please get in touch with George Kersey, 914 Glenwood, Effingham, Illinois 62401.

In another area, the Frontier Twirlers sent their traveling banner home with the person who attended their annual 1972 Festival from the farthest distance. A visitor from Texas took the banner home and it continued on its way. The group heard that it had gotten to Pennsylvania, but it has not been returned to them. Club members are anxious to retrieve the banner, so any information as to its whereabouts may be sent to Roy and Lena Anders, 210 So. State, Danville, Illinois.

California

Checkerboard Squares of Durham will be holding their 2nd Annual Almond Blossom Festival February 15, 16 and 17. Two dances will be held on both Friday and Saturday night—one for beginning dancers and one for the experienced dancers. Jack Murtha, Ron Telford and Daryl Clendenin will call the tips. A special dance for teenagers will be held Saturday afternoon and Sunday will start with a pancake breakfast. Sunday afternoon will feature rounds under the direction of Clark and Ginger McDowell.

The California State Convention is all set for May 24, 25, 26, at the Anaheim Convention Center. It will be an economical, entertaining, well planned and fun filled weekend for the entire family and will afford an opportunity especially pleasing to square dancers to meet new friends and renew friendships with dancers from all over the state. Spectators are cordially invited to attend as guests.

Square dancers in the Madera area have been getting good publicity for their hobby in recent months. The Madera Daily Tribune ran a half page story which pointed up the fact that square dancing is out of the hay barn to good floors and modern music. Friendliness, no liquor, the fact that square dancing is inexpensive and a family affair were also mentioned. In its Current Events column, the newspaper also lists square dance activities. And the Fresno Bee carries a weekly schedule of clubs and classes in that area. It's always refreshing to read a newspaper account of the activity that "tells it like it is."

At the California Square Dance Council's Seminar in October, members of seven Southern California Associations gathered in Los Angeles to learn the necessary procedures for successful square dance publicity. Members of the square dance movement, together with an educator and the use of film, combined to furnish everyone in attendance with concrete advice to assist them. A similar Seminar is scheduled for March 2 from 1 pm to 5 pm at Walter White School in Ceres (near Modesto). In addition to the usual discussion of square dance publicity, there will be a portion of the program devoted to the Bob Ruff-Jack Murtha teaching methods to be used by instructors in the teaching of square dancing in



Scene at Stroudsburg, Pennsylvania, High Gymnasium at a Benefit Square Dance Spectacular, given to supply Thanksgiving dinners to the needy in the area.

schools.

Marshall Flippo, fresh from his triumphs at the Winter Asilomar session, will call a super-special dance sponsored by the Taw Twirlers of Marina on February 10 at the Armory in Salinas. The dance begins at 2 PM. For information and tickets contact Maurie Davis, 356 Reservation Rd., Space 20, Marina, Ca. 93933. Telephone (408) 384-0320.

Kansas

The theme, "June in January" was well presented at the National Guard Armory in Kansas City in January when the Square Dance Callers' Association of Greater Kansas City held their annual festival. Johnny LeClair was feature caller with Vernon and Mary Tobaen in charge of round dancing.

Washington

The Seattle Center Coliseum, site of the 1969 National Convention, and surrounding buildings will again rock to the stomp of square and round dancers' feet for the 24th Annual Washington State Square Dance Festival June 21 and 22. Central Puget Sound Council has selected as its theme, "Queen City offers you Fun Galore in '74."

Colorado

The Foot and Fiddle Square Dance Club of Loveland will have their Annual Sweetheart Dance February 16 at the Loveland High School. This makes the 13th annual dance and the caller will be Bob Renoad.

New Mexico

The Third Annual Snowflake Festival will be presented by the Shooting Stars of Albuquerque February 15, 16 and 17. Melton Luttrell will call for the square dancing. Program will include a Friday night square dance, a Saturday morning square dance workshop, a Saturday afternoon round dance workshop, the Saturday night Snowflake Ball and a Sunday morning challenge square dance session. Dick Siebenforcher and Edris Davis will conduct the round dance program and workshop. All dances will be held at Madison Jr. High School. *—Stan De Vault*

The Blue Bells of Las Cruces were the guests of the Ricardo Munoz Show on UHF Channel 22 in October. Mr. Munoz allotted the entire hour to the group, which allowed three tips and an interview with three club officers. Blue Bells were able to impart a great deal of information about the organization of square dancing, the different kinds of dances, the purpose and etiquette of square dancing, as well as a good discussion of the costumes of the activity.



Pictured are caller/teachers Alan and Carol Murphy proudly displaying the club banner of the first square dance class to graduate in Twizel, South Canterbury, New Zealand. Unique is the fact that Twizel is a mobile town. Some 5000 workers plus transportable houses were moved into the area to construct a power project. Due for completion about 1979, the men and homes will move on at that time. In the meantime the Murphys are seeing that square dancing plays a part in the recreation needs of these construction workers.

Arizona

The 24th Annual Festival of the Yuma Square and Round Dance Association will be held March 1, 2, and 3, in the Kofa High School in Yuma. Conducting the workshops will be Bob and Helen Smithwick on rounds and Wes and Ruth Wessinger on squares. Dancers may earn a "Jail Bird" badge by dancing in the Old Territorial Prison on Prison Hill.

Virginia

Virginians and their close neighbors are looking forward to the Fabulous Fredericksburg Festival scheduled for March 2 at the National Guard Armory in Fredericksburg. The theme for the festival will be "The Eyes of Texas Are Upon You" and calling for the festival will be C. O. Guest of Mesquite, Texas, along with Howie Shirley. Ozzie and Margaret Ostlund will cue the rounds. Y'All Come!

Texas

Eddy Etheredge, Mayor of San Marcos, proclaimed the week of September 17 through 23 as Square Dance Week in the city. In preparation for Square Dance Week and the beginning of the fall season of square dancing, the Wheel 'N' Deal Square Dance Club held a One Nighter Square Dance for which tickets were issued. The dance was sponsored by the

(Please turn to page 56)

The Caller's Cue-Card System

MAINSTREAM BASICS FILE

A selection from the Caller's Cue-Card System, for the caller who wants teaching sequences and dance material for the movements which are used the most frequently in today's square dancing—in classes, clubs, and open dances everywhere. An excellent starter set for the newer caller, the MAINSTREAM BASICS FILE contains all of the most popular movements from the Caller's Cue-Card System.

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ALLEMANDE THAR
BARGE THRU
BEND THE LINE
BOX THE FLEA
BOX THE GNAT
CAST OFF 3/4 ROUND
CENTERS IN
CIRCULATE
CLOVERLEAF
CROSSTRAIL
DIVE THRU
DIXIE STYLE
DOUBLE PASS THRU
EIGHT CHAIN THRU
FOLD
GRAND SQUARE & VARIATIONS
LADIES CHAINS
OCEAN WAVE
PASS THRU
RIGHT & LEFT THRU
RUN
SIDES/OUTSIDES DIVIDE
SLIDE THRU
SLIP THE CLUTCH
SPIN CHAIN THRU
SPIN THE TOP
SQUARE THRU
STAR
STAR PROMENADE
STAR THRU
SWING THRU
TRADE
TURN THRU
WHEEL & DEAL
WHEEL AROUND

If you are not among the many callers now using the material in the Caller's Cue-Card System, here's how you can try it out on your own dancers, at our risk. The price of the MAINSTREAM BASICS FILE is $25.00, postpaid anywhere in the United States or Canada. (Californians please add 5½% sales tax; Canadians add current exchange rate.) Please send payment with your order, or specify C.O.D.

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You have 30 days to examine the system, and use the material at your own classes and dances. If you aren't completely satisfied, return the file for full refund of the purchase price. Send check or money order for MAINSTREAM BASICS FILE to:

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Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

February, 1974

LET'S BRAVE THE SNOW, ice and cold Lake Erie winds this month and travel to Toledo, Ohio, for a visit with Jack and Lil May. One of his clubs in the area will be the hosts and Jack will entertain us with some of his favorite calls. Remember, these calls are not necessarily original with Jack. Rather they are a sample of the type of figures he likes to call and his dancers enjoy dancing.

Head couples swing star thru
Circle four with outside two
Head men break make a line
Pass thru
Boys run right
Scoot back and
Cast off three quarters
Scoot back then
Square thru three quarters
Left allemande

Head two couples do sa do
Go all the way around
Make a wave and
Fan the top
Now spin the top
Fan the top
Then swing thru
Pass thru
Left allemande

(59)
From promenade with partner
Promenade don't slow down
Head couples backtrack and
Square thru
Go all the way around
And when you do boys in middle
Square thru three quarters
Girls trade
Do sa do original partner
Star thru and
Promenade the wrong way round
Side couples backtrack
Square thru all way round
Girls in middle
Square thru three quarters
Boys trade
Star thru and
Promenade right way round
Head couples wheel around
Left allemande

(73)
Heads lead right circle four
Head men break line up four
Pass thru
Wheel and deal
Double pass thru
Peel off to a line of four
Pass thru
Boys trade
Girls trade
Ends trade
Centers trade
Boys trade
Centers trade
Cast off three quarters
Forward eight and back
Pass thru
Girls fold
Star thru
Bend the line
Cross trail thru
Left allemande

(65)
Sides lead right circle four
Side men break make a line
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Go forward and back
Half square thru
Trade by
Swing thru
Boys run right
Allemande left

(45)
Four ladies chain straight across
Heads go forward and back
Same four square thru three quarters
Separate go round one
Line of four
Everybody square thru three quarters
Everybody do a U turn back
Center four square thru three quarters
Same four U turn back
Everybody square thru three quarters
Everybody U turn back
Left allemande

(58)
Allemande left alamo style
Right to partner balance
Swing thru
Turn right and left and balance
Swing thru
Turn right and left
Boys run right twice
Left allemande

(67)
Four ladies chain
Side couples right and left thru
Same ladies chain three quarters
Head men turn 'em
Make lines of three
Forward six and back
Same lines do sa do
Make a six in line wave
Swing thru
Slide thru
Left allemande



JACK MAY

There's a touch of sophistication in the background of Jack May. He was first introduced to Western Style Square Dancing in 1955 when he attended a caller's class at the YMCA in Toledo, Ohio. A radio entertainer, singer and musician (guitar, ukulele and bass fiddle), Jack appeared in night clubs with his wife, Lil. It was his feeling that adding square dance calling to the act would afford variety. Having never seen or heard of Western Style before this caller's class (his dad called old time squares when Jack was a boy), he was probably the first caller to learn to call before he learned to dance the squares. Jack teaches a beginner class every year, calls regularly each month for three clubs in Toledo and one in Detroit, Michigan, conducts a workshop once a month in Toledo and he and Lil teach the Round of the Month to all of their clubs. Jack is square dance workshop editor for Promenade Magazine and he and Lil are members of Toledo Area Square Dance Callers Association, having held many offices with this group. The Mays tour New England once each year, host 60 dancers on a two week tour to Hawaii each February, staff many festivals and conventions each year in addition to weekends in both the U.S. and Canada.

The numbers which appear in parentheses at the start of some of the dances in the Workshop this month indicate the highest basic within the first 75 contained in that particular call. The idea is designed as an aid to callers in selecting material for a program which will fit the level of the group he may be calling or teaching.

(59)
Side men and corner girl
Go up and back hang on to her
Head men and corner girl
Go up and back same four
Square thru four hands
When you meet your original partner
Do sa do
Make a wave with
Boys in the middle
Swing thru
Girls trade
Then right and left thru
Square thru three quarters
Find corner left allemande

Heads lead right and
Circle to a two-faced line
Boys circulate
Girls run
Left allemande

Sides do sa do all the way round
Make a wave and
Fan the top
Pass thru and
Circle four
Side men break make a line
Do sa do the opposite two
Make a wave and
Spin the top
All eight circulate
Fan the top
Box the gnat
Pull by but
Cross trail
Find the corner left allemande

(58)
Allemande left alamo style
Right to partner balance
Left swing thru
Boys run left
California twirl
Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet **Coordinator**
Dick Houlton **Square Dance Editor**
Don Armstrong **Contra Editor**
Ken Collins **Final Checkoff**

KANGAROO

By Brian Hotchkies, Dudley, Australia

Four ladies lead with flutter wheel
Heads star thru, frontier whirl
Do sa do to an ocean wave
Boys circulate, slide thru
Pass thru, tag the line left
Wheel and deal, flutter wheel
Star thru, substitute
Frontier whirl, couples circulate
Everybody promenade

So your dancers are out of sequence? Well here's a sequence fixer by Wayne Ball, Oxford, Michigan.

(63)
All promenade don't stop
Heads wheel around, go forward and back
Pass thru, wheel and deal
Double pass thru then
First couple right
Second couple left
Swing thru, spin the top
Boys run, couples circulate
(One, two, three or any number of times)
Keep going, promenade home

Here are a couple sent in by Bob McCarron, Stoughton, Massachusetts.

(65)
Heads square thru, swing thru
Boys run, California twirl
Boys trade
Cast off three quarters
Pass thru, U turn back
Pass thru, partner trade
One quarter more
Allemande left
(68)
Heads square thru, swing thru
Boys trade, boys run
Boys fold, swing thru
Girls trade, girls run
Girls fold, allemande left

These two by Ed Fraidenburg, Midland, Michigan, use the Diamond Circulate figure.

Four ladies chain across
Chain back three quarters
Heads square thru four hands
Circle half, make a two-faced line
Girls cast off three quarters
Diamond circulate
Four men spin the top
Cast off three quarters
Left allemande

Head ladies lead and
Do a dixie style to an ocean wave
Men cast off three quarters
Diamond circulate
Girls cast off three quarters
Step thru, circle four to a line
Cross trail thru to a
Left allemande

X Y Z

By Brian Hotchkies, Dudley, Australia

Head two men and corner swing
Face to the middle, circle up eight
Four boys flutter wheel
Sweep one quarter, pass thru
Swing thru, centers run
Wheel across, hinge and trade
Pass thru and
Pass to the center, slide thru

PEEL AND TRADE

By Ron Black, Inglewood, California

Heads square thru
Swing thru, girls fold
Peel and trade
Centers run, wheel and deal
Swing, circle eight
Eight to center and back
Heads flutter wheel
Allemande left

ORT

By Jack Murtha, Yuba City, California

One and three star thru
Pass thru
Swing thru
Boys run
Couples circulate
Wheel and deal
Pass to the center
Curlique
Box circulate two places
Left allemande

SWEET GYPSY ROSE (67)

By Bob Wickers, Manchester, Missouri

Record: Hi-Hat #430, Flip Instrumental with Bob Wickers
OPENER, MIDDLE BREAK, ENDING
One and three promenade halfway my friend
Two and four right and left thru
Turn a girl and then slide thru
Square thru three quarters round
Left allemande weave round the town
Wind in and out around
And when you meet your maid do sa do
Take her hand and all promenade
She's got rings on her fingers
And bells on her toes
Say has anybody seen my sweet gypsy rose
FIGURE:
Head couples lead right circle four for me
Break out make a line
Rock up and back you see do sa do
Go full around make a wave and then
Swing thru two by two
Spin the top my friend pass thru
Swing the corner go round and round
Allemande the corner promenade the town
She's got rings on her fingers
And bells on her toes
Say has anybody seen my sweet gypsy rose
SEQUENCE: Opener, Figure twice, Middle Break, Figure twice, Ending.

ROUND DANCES

SWAN SERENADE — Grenn 14180
Choreographers: Charles and Edith Capon
Comment: Nice waltz music and an interesting routine with eight measures repeated.

INTRODUCTION

1-4 DIAGONAL OPEN — FACING **Wait; Wait; Apart, Point, —; Together to** MODIFIED BANJO **M facing** LOD, **Touch, —;**

DANCE

1-4 **Fwd, Fwd/Lock, Fwd; Fwd, Fwd/Lock, Fwd; Fwd, Draw, Close; Fwd, Draw, Close end in** CLOSED **M facing** LOD;
5-8 **1/4 (L) Waltz Turn; 1/4 (L) Waltz Turn; 1/4 (L) Waltz Turn; 1/4 (L) Waltz Turn end in** MODIFIED BANJO **M facing** LOD;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL:
17-20 **Side, Behind, Recov; Roll** RLOD, **2, 3 end in** LOOSE-CLOSED **M facing** WALL; **Thru, Face, Close; Side, Draw, Close;**
21-24 **Side, Behind, Recov; Roll LOD, 2, 3; Thru, Face, Close end in** CLOSED; **Side, Draw, Close;**
25-28 **Fwd, Side, Hook; (Cross to REVERSE SEMI-CLOSED) Fwd, 2, 3; (Cross to SEMI-CLOSED) Fwd, 2, 3; Manuv, Side, Close end in** CLOSED **M facing** RLOD;
29-32 **Pivot, 2, Step Back M facing** LOD; **Back, Side, Close end in** SIDECAR **M facing** LOD **and** WALL; **Twinkle, 2, 3 end in** CLOSED; **Fwd, 2, 3 end in** MODIFIED BANJO **M facing** LOD;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-3 **(Twirl) Side, Behind, Side; Thru, Side, Close; Apart, Point, —.**

WILLOW TALK — Grenn 14180
Choreographers: Tony and Margo Piper
Comment: Big band sound to an old but familiar tune. Not a difficult two-step.

INTRODUCTION

1-4 LOOSE-CLOSED **M facing** WALL **Wait; Wait; (Twirl) Side, Behind, Side, Touch; (Rev Twirl end in BANJO facing RLOD) Side, Behind, Side, Touch;**

PART A

1-4 **Fwd, 2, 3, —; Fwd, 2, 3, —; Fwd, Close, Back, Close; Walk Fwd, —, 2, —;**
5-8 **Side, Close, Cross to** SIDECAR **M facing** RLOD, **—; (Rev Twirl end in CLOSED facing COH) Fwd, 2, 3 to face** WALL, **—; Side, Touch, Side, Touch to end facing** LOD; **(Twirl) Walk Fwd, —, 2 to end facing** WALL **in LOOSE-CLOSED, —;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end in LOOSE-CLOSED M facing WALL:

PART B

17-20 **Side, Behind, Side, Behind end in** SEMI-CLOSED **facing** LOD; **Walk Fwd, —, 2 to** CLOSED. **—; Pivot, 2 to** SIDECAR **M facing** LOD, **Dip Fwd, Recover to** BANJO **M facing** LOD; **(Flare thru) Side, —, Fwd, —;**
21-24 Repeat action meas 17-20:
25-28 Repeat action meas 1-4:
29-32 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:

PART C

33-36 **Side, Close, Side, —; Side, Close, Side (Back to Back), —; Solo Spot Turn, 2, 3, 4; Walk Fwd, —, 2 to** CLOSED **M facing** WALL, **—;**
37-40 **Turn Two-Step; Turn Two-Step end M facing** LOD; **Fwd, Close, Back, Close; Walk Fwd, —, 2 to face** WALL **in** BUTTERFLY, **—;**
41-44 Repeat action meas 33-36:
45-48 Repeat action meas 37-40:
49-52 Repeat action meas 17-20:
53-56 Repeat action meas 21-24:
57-60 Repeat action meas 1-4:
61-64 Repeat action meas 5-8:

SEQUENCE: As above written then M point R toe and W points L twd partner.

THE ONLY GIRL — Hi-Hat 918
Choreographers: Jess and May Sasseen
Comment: An old standard tune and an easy waltz routine that offers something a bit different.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** BUTTERFLY **M facing** WALL, **Touch, —;**

PART A

1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3 to** BUTTERFLY **M facing** WALL; **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;**
5-8 **(Twirl end in BANJO facing RLOD) Side, Behind, Side; Manuv, 2, 3 end in** CLOSED **M facing** RLOD; **(R) Waltz Turn; (R) Waltz Turn end in** BUTTERFLY **M facing** WALL;
9-12 **Waltz Away, 2, 3; Waltz Together, 2, 3 to** OPEN **facing** LOD; **Step, Swing, Lift; Fwd, Turn to face** RLOD **in** LEFT-OPEN, **Close;**
13-16 **Fwd Waltz; Step, Swing, Lift; Twinkle, 2, 3 to face** LOD **in** OPEN; **Thru, Turn to face** WALL **in** BUTTERFLY, **Close;**
17-20 Repeat action meas 1-4 Part A:
21-24 Repeat action meas 5-8 Part A except to end in CLOSED M facing WALL:

PART B

1-4 **Fwd, Side, Close; Back, Side, Close; Drift Apart, 2, 3; (L Turn Wrap) In Place, 2, 3;**
5-8 **Bwd Waltz; Manuv, 2, 3 end in** CLOSED **M facing** RLOD; **1/4 R Waltz Turn; 1/4 R Waltz Turn end M facing** LOD **in** SIDECAR:
9-12 **Twinkle, 2, 3 to** BANJO **M facing** LOD **and** COH; **Twinkle, 2, 3 to** CLOSED **M facing** WALL; **Twisty Vine, 2, 3; Fwd, Turn M facing** WALL, **Close;**

13-16 **Dip Back, —, —; Manuv, 2, 3 to** CLOSED **M facing** RLOD; **(R) Waltz Turn; (R) Waltz Turn to** BUTTERFLY **M facing** WALL;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1 **(Twirl) Side, Behind, Ack.**

MEXICAN SHUFFLE — Hi-Hat 918

Choreographers: Roy and Phyllis Stier

Comment: A lively tune with a "Tijuana Brass" flavor and a fast moving contemporary dance routine.

INTRODUCTION

1-4 OPEN **facing** LOD **Wait; Wait; Apart, Step, Step, —; Together M face** WALL **in** CLOSED, **Step, Step, —;**

PART A

1-4 **Side, Close, Fwd, —; Side, Close, Thru, —; Side, —, Behind, —; Side, —, Front, —;**

5-8 Repeat action meas 1-4 Part A except to end in OPEN facing LOD:

9-12 **Fwd, Close, Back, —; Back, Close, Turn M facing** WALL **in** LEFT-OPEN, **—; Side, Behind, Side, —; Cross, Side, Cross to** BANJO, **—;**

13-18 **R Face Wheel, 2, 3, —; 4, 5, 6 to** CLOSED **M facing** WALL, **—; Rock Fwd, —, Recov, —; Side, Close, Side, —; Rock Back, —, Recov, —; Side, Close, Side, —;**

PART B

1-4 **Side, Close to** BANJO **M facing** LOD, **Back, Close; Fwd, Lock, Fwd, —; Manuv, —, Side, Close M facing** RLOD **in** CLOSED; **R Turn M face** COH, **—, Side, Close;**

5-8 **R Turn M face** LOD, **—, Side, Close end M facing** WALL; **Side, Behind, Side, Behind; Side, —, Close, —; Wait, —, Stamp, Stamp;**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

SEQUENCE: Dance goes thru two and a half times plus Ending.

Ending:

1-2 CLOSED **Side, —, Close, —; Wait, —, Stamp, Stamp.**

MARTHA ELLEN JENKINS — Belco 257

Choreographers: C.O. and Chris Guest

Comment: An easy two-step with eight measures repeated. The music has a slight Hawaiian flavor.

INTRODUCTION

1-4 OPEN **Wait; Wait; Apart, —, Point, —; Together to** BUTTERFLY **M face** WALL, **—, Touch, —;**

PART A

1-4 **Face to Face Two-Step; Back to Back Two-Step end in** OPEN **facing** LOD; **Rock Fwd, —, Recov, —; Rock Back, —, Recov, —;**

5-8 Repeat action meas 1-4 Part A:

9-12 **Fwd, Close, Back, —; Back, Close, Fwd to face in** BUTTERFLY, **—; Side, Behind, Side, Thru to** OPEN **facing** LOD; **Walk Fwd, —, 2, —;**

13-16 Repeat action meas 9-12 Part A:

PART B

17-20 **Turn Side to face** RLOD **in** LEFT-OPEN, **—, Back, —; Back, Close, Fwd. —; Turn Side to face** LOD **in** OPEN, **—, Back, —; Back, Close, Fwd, —;**

21-24 **Fwd Two-Step; Walk Fwd, —, 2, —; Fwd Two-Step end in** CLOSED **M facing** WALL; **Side, —, Close, —;**

25-28 **Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Cross, —; Side, Close, Cross, —;**

29-32 **Turn Two-Step; Turn Two-Step end M face** LOD; **Apart, Behind, Side, Touch; Together, Behind, Side, Touch end in** BUTTERFLY;

SEQUENCE: A - B - A - B plus Ending.

Ending:

1-4 **Side, Close, Cross, —; Side, Close, Cross, —; (Twirl) Side, —, Behind, —; Apart, —, Point, —.**

COTTON EYED JOE — Belco 257

Choreographers: Melton and Sue Luttrell

Comment: Peppy, easy two-step done in Tandem position. Identical footwork throughout. The music is on the Hoedown side.

DANCE

1-4 TANDEM **facing** LOD **Heel, Brush, Fwd Two-Step; Heel, Brush, Fwd Two-Step; Heel, Brush, Fwd Two-Step; Heel, Brush, Fwd Two-Step;**

5-8 **Fwd Two-Step,, Fwd Two-Step; Fwd Two-Step,, Fwd Two-Step; Lead couple release partners hand M turn L and W R Circle Arnd Two-Step,, Arnd Two-Step; On Arnd Two-Step,, Together Two-Step to** TANDEM **facing** LOD; **End with new couple in front.**

SEQUENCE: Dance goes thru nine times plus Ending.

Ending:

1 **Step/Close, Stamp, Stamp, Stamp in Place.**

Occasionally we receive round dance records too late to be included in this section. When this occurs we usually hold the late arrivals until the following month and review them, along with singing calls and hoedowns, in the On the Record section in the back of the magazine. This month is a case in point, and you'll find three additional round dance records (six dances) reviewed in this manner on page 73 of this issue. One of the records is aimed at the easy level and has a simple mixer on one side, backed up by the ever popular (for basic classes) "Left Footers One-Step."

These two figures were sent to us by Bill Armstrong, Los Angeles, California.

(61)
Sides face and
Back away make two lines just that way
Forward eight, star thru
Trade by two by two
Center four face your partner
Right and left thru
Left allemande
(67)
Heads square thru
Split two a line of four
Star thru, trade by
Center four split that two
Round one into the middle
Slide thru twice
Left allemande

Try these three hash figures by Darrell Hedgecock, Warren, Michigan.

Heads flutter wheel, side ladies chain
Heads swing thru, pass thru
Cloverleaf, sides spin the top
Pass thru, cloverleaf
Centers (heads) **spin the top**
Pass thru, cloverleaf
New centers (sides) **swing thru**
Pass thru to a
Left allemande
(56)
Sides pass thru, California twirl
Heads swing thru, pass thru
Separate around two
Down the middle, swing thru
Then square thru, turn thru
Do paso, roll promenade
(66)
Heads pass thru, then cloverleaf
Sides pass thru, swing thru
Centers (boys) **trade**
Turn thru, trade by
Allemande left

CONTRA CORNER

ROADRUNNER

By Don Armstrong

Formation: 1-3-5-etc. crossed over and active
Record: Any well phrased 64 count reel
— — — —, With the corner do sa do
— — — —, Everybody do sa do
— — — —, Everybody balance and swing
— — — —, — — — —,
— — — —, Put her on right go down in twos
— — — —, Turn alone come back
— — Cast off others wheel, — — circle four
— — — —, — — Star left

Note: This dance is named for New Mexico's much publicized but very elusive bird, the Roadrunner. The rather unusual action of "Actives cast off and the others wheel" is an exceptionally smooth way of casting off while at the same time returning the inactives to their proper lines.

HAPPY CHAINING (61)

By Cliff Long, Mars Hill, Maine

Heads square thru four hands
Right and left thru
Do an eight chain seven
Trade by, do an eight chain six
Right and left thru
Do an eight chain five
Trade by, do an eight chain four
Right and left thru
Do an eight chain three
Trade by, do an eight chain two
Right and left thru
Do an eight chain one, trade by
Left allemande

SINGING CALL

BETWEEN WINSTON-SALEM AND NASHVILLE TENNESSEE

By Nelson Watkins, La Mesa, California

Record: Mustang #159, Flip Instrumental with Nelson Watkins

OPENER
Circle left
Between Winston-Salem and Nashville, Tennessee
There's trouble ahead and
Trouble behind for me
Men star right and turn to the corner
Go left allemande do a do sa do
Weave the ring you go
I drive a trailer truck make the midnight run
Do sa do and promenade her son
But one night in a rain storm
I did what I shouldn't do
I gave a girl a lift to Nashville
And that's how I met Sue
MIDDLE BREAK, ENDING
Four ladies promenade that ring
Box the gnat and give your gal a swing
Join up all of your hands
Circle to the left and go
Allemande left with corner and
Weave the ring you know
Between Winston-Salem and Nashville, Tennessee
Do sa do and promenade for me
Sue don't know about Mary and
Mary don't know about sue
It's tough enough supporting one wife
But like a fool I married two
FIGURE:
Head couples circulate and
Then walk and dodge
Swing thru with the outside two
And now the boys run
Couples circulate you wheel and deal
Sweep a quarter more do the
Right and left thru slide thru
Square thru three hands swing the corner
Promenade the land
Sue kissed away my troubles and
Made me feel like I was free
When I woke up three days later
I had a wife in Tennessee
SEQUENCE: Opener, Figure twice, Middle Break, Figure twice, Ending.

JACKSON
By Mac Parker, Arlington, Virginia

Heads flutter wheel
Square thru, circle to a line
Flutter wheel, sweep a quarter
Swing thru, girls circulate
Boys trade, boys run
Bend the line
Flutter wheel, sweep a quarter
Dive thru, veer left, veer right
Allemande left

YUP FLIP
By Ron Mineau, Arroyo Grande, California

Heads square thru
Swing thru, flip back
Boys run, slide thru
Allemande left

LINE FLUTTER CHAIN
By Dewey Glass, Montgomery, Alabama

Heads lead right circle to a line
Forward up to middle and back
Flutter wheel, star thru
Eight chain thru
Right and left thru
Dive thru, flutter wheel
Pass thru, left allemande

TRY THE CURLYS
By Marty Winter, Port Charlotte, Florida

Heads square thru four hands
Curlique, girls will fold
Men pass thru
Curlique, men will trade
Right and left thru
Swing thru, all eight circulate
Men run right, wheel and deal
Pass thru, trade by
Pass thru, trade by
Right and left thru
Allemande left

Thor Sigurdson, Emerson, Manitoba, Canada offers the following two dances.

Heads flutter wheel across
Same four cross trail and separate
Around one to the middle
Turn and left thru
Pass thru and swing thru
Turn and left thru
Slide thru and slide thru
Do sa do to an ocean wave
Now scoot back, turn and left thru
Square thru three quarters
Allemande left

Heads swing thru and
Turn and left thru
Same four cross trail and separate
Around one into the middle
Turn and left thru, pass thru
Do sa do to an ocean wave
Scoot back, turn and left thru
Sweep one quarter to the right
Square thru three hands
Now boys run and
Left allemande

FLUTTER FLY
By Jeanne Moody, Salinas, California

Four ladies chain three quarters
Heads lead right, circle to a line
Slide thru, swing thru
Boys run, flutter the line
Slide thru, left allemande

SINGING CALL*

IF I COULD WRITE A SONG
By Singin' Sam Mitchell, Holiday, Florida

Record: Elite #104, Flip Instrumental **with** Singin' Sam Mitchell

FIGURE:

If I could write a song and
Have the whole world sing along
Oh how happy I would be
Allemande your corner
Turn partner by the right
Men star left once around for me
Star promenade her take your girl along
Girls backtrack for me twice around
The second time you meet her
Do sa do your sweet
Do a curlique men run
Allemande your corner
Walk by your own
Swing the right hand lady promenade
If I could write a song and have
The whole world sing along
Oh how happy I would be

SEQUENCE: Figure four times.

SINGING CALL*

LOVE SURE FEELS GOOD (72)
By Vaughn Parrish, Boulder, Colorado

Record: Kalox #1152, Flip Instrumental with Vaughn Parrish

OPENER, MIDDLE BREAK, ENDING

Left allemande swing the partner
Then promenade around from there
Head couples wheel around
Slide thru then eight chain four
Count 'em go straight across the square
Square thru three hands
Find the corner allemande come back
And promenade sweetheart
I can't say enough for the way
That I feel love sure feels good
In my heart

FIGURE:

Four ladies whirl away
Circle to the left around I say
Head gents and a brand new girl
Square thru four hands you do
Until you meet that outside two
Do sa do and then spin chain thru
I get a feelin' of pride when I'm with you
Swing the corner promenade
Your love just seems to make me
Wear a smile twenty four hours a day

SEQUENCE: Opener, Figure twice, Middle Break, Figure twice, Ending.



SINGING CALLS

JUST IN TIME — Hi-Hat 432
Key: A Tempo: 130 Range: HC Sharp
Caller: Dick Houlton LC
Synopsis: (Break) Sides face grand square — four ladies chain — chain back home — roll promenade (Figure) Four ladies chain — heads promenade halfway — flutter wheel — sweep one quarter more — substitute — pass thru — swing — allemande new corner — weave ring — promenade.
Comment: An old standard pop tune with a nice bounce and swing from Clarinet, Piano, Drums, Banjo, Bass and Xylophone. Good flowing figure with an easy pattern.
Rating: ☆☆☆

KATIE DID — Pioneer 116
Key: E Flat Tempo: 128 Range: HC
Caller: C. Boots Rollins LD
Synopsis: (Break) Four ladies chain across — join hands circle left — ladies in — men sashay and circle — ladies in — men sashay again — allemande left corner — do sa do own — swing — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru two by two — boys run to right — bend the line — right and left thru — flutter wheel go full around — slide thru — swing corner — promenade.
Comment: A country style song with music to match. Banjo, Guitar and Bass. Easy action pattern.
Rating: ☆☆

TIME TO LOVE AGAIN — Red Boot 153
Key: C and D Tempo: 128 Range: HD
Caller: Elmer Sheffield LC
Synopsis: (Break) Four ladies promenade — at home box the gnat — do sa do — four men star by left inside — turn thru — left allemande — weave ring — do sa do your own — promenade (Figure) One and three lead to right — circle to a line — right and left thru — pass thru — wheel and deal — substitute — swing thru — turn thru — allemande left corner — do sa do own — swing corner — promenade home.
Comment: A country song with good accompaniment from Banjo, Piano, Guitar, Drums and Bass. Easy flowing pattern well timed.
Rating: ☆☆☆

SLIPPIN' AWAY — Red Boot 151
Key: F and G Tempo: 128 Range: HD
Caller: Bill Volner LC
Synopsis: (Break) Four ladies chain three quarters — join hands circle left — rollaway half sashay — men star right — allemande left — weave ring — swing partner — promenade (Figure) One and three right and left thru — rollaway — slide thru — swing thru — curlique — cast off three quarters — boys trade — boys run — bend the line — square thru three quarters — corner swing — left allemande — promenade.
Comment: A country western tune with accompaniment from Banjo, Piano, Drums, Bass, Guitar and Trumpet. Contemporary action pattern that moves right along.
Rating: ☆☆+

MARINA — Grenn 12140
Key: F Tempo: 132 Range: HD
Caller: Dick Leger LE
Synopsis: (Break) Join hands circle left — allemande left — do sa do — four men left hand star put arm around own — four ladies backtrack twice around — second time you meet do sa do — allemande left — weave ring — do sa do — promenade. (Figure) Allemande left — do sa do — heads promenade halfway — sides right and left thru — four ladies chain — circle left — swing corner — allemande left — do sa do the one you swung — bow to her — weave ring — do sa do — promenade.
Comments: A familiar latin number with a good sing-along tune. An easy pattern for all levels of dancer participation. Rating: ☆☆☆

ON TOP OF THE WORLD — Hi-Hat 431
Key: D Flat Tempo: 128 Range: HD Flat
Caller: Ernie Kinney LA Flat
Synopsis: (Break) Four ladies chain across — join hands circle left — ladies in — men sashay — circle left — ladies in — men sashay — allemande left — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down the middle right and left thru — flutter wheel — curlique — walk and dodge — left allemande — do sa do own — swing corner — promenade.
Comment: A pop number in a good singing range for most callers with an easy action pattern for most dancers. Rating: ☆☆☆

PUT A RAINBOW IN YOUR POCKET — Top 25289
Key: F Tempo: 132 Range: HD
Caller: Mal "Yikes" Cameron LD
Synopsis: (Break) Walk around corner — at home a do paso — partner by left — corner right — partner left — allemande thar — boys back up — slip the clutch — left allemande — weave ring — do sa do — promenade (Figure) One and three square thru four hands — corner do sa do — swing thru down the line — all eight circulate — boys run to

(Please turn to page 62)

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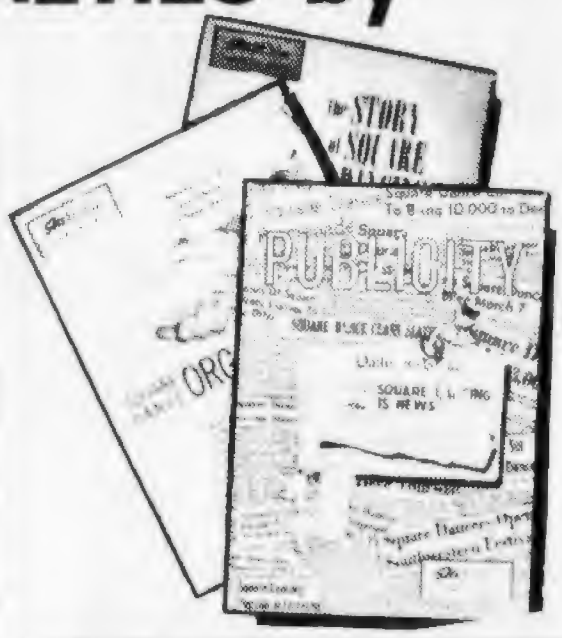
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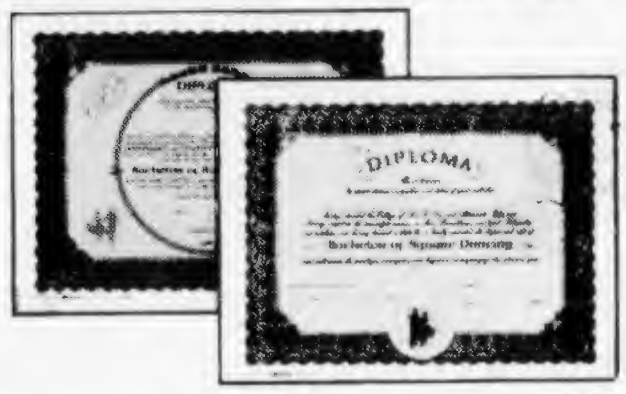
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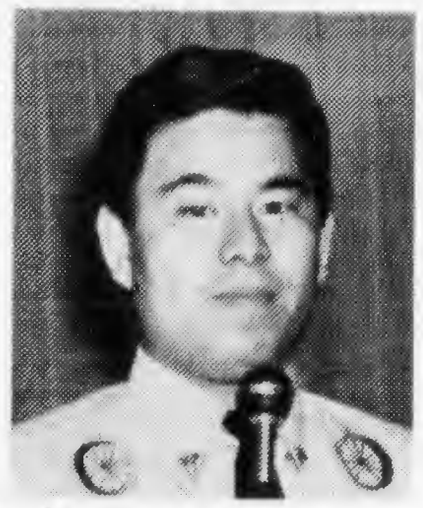
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CALLER of the MONTH



Kohtako Nakamori—Tokyo, Japan

WITH A FEATURE CALLER from the U.S. and a round dance couple from Canada, we thought we'd really go international this month and round out the trio with a Caller of the Month from Japan, the Land of the Rising Sun.

One of the finest square dance callers on the main Island of Japan (Honshu), Mr. Kohtako Nakamori is 31 years old and is aided in his calling endeavors by his pretty wife, Hideko. Also on hand to cheer him on is his 10-month old daughter, Mari.

Kohtako calls for four clubs each week (two of which are American clubs), teaches beginners' classes for all four clubs, and is an active member of the Tokyo Square Dance Association. His teaching abilities range from basic and intermediate to advanced square dance figures. One would think that was enough for a hobby but not so; Kohtako's activities extend to teaching beginning callers and he manages to work in two such classes each year.

Mr. Nakamori has a very good command of the English language, expresses his calls clearly and has a very good singing voice. His high intelligence and pleasant personality have made

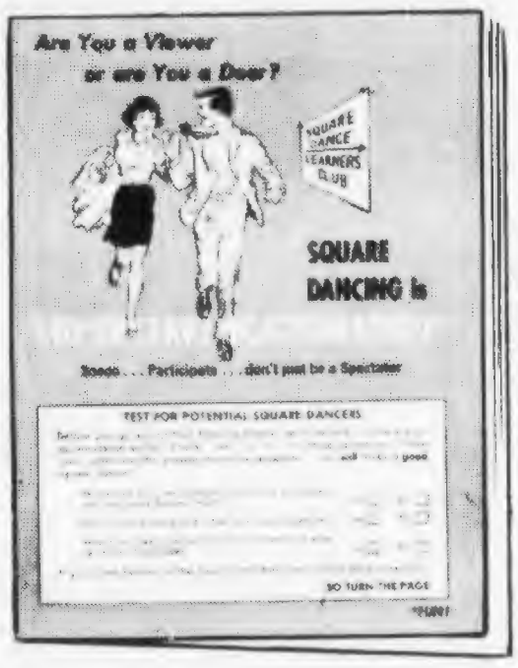
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him a most sought after caller in Japan.

Everyone traveling to the Land of the Rising Sun is in for a square dancer's treat by visiting one of Mr. Nakamori's clubs.

—*Jack D. Summers*

(LETTERS, *continued from page 3)*

yes, even the California Schottische. Then Varsovienne Waltz, Hungarian Varsovienne and I suppose many more which I have seen but no longer remember.

Hal Neitzel
Sarasota, Florida

Dear Editor:

I am sending you a picture of our Township Bulletin Board in the center of Sparta. Our ad ran three weeks on this. Last year we graduated ten squares and this year 14 plus squares are now taking lessons. The Sussex Spinners say advertising pays.

Betty and Jim Sublesky
Sparta, New Jersey



Dear Editor:

Next time you have a reader who has old copies of SQUARE DANCING (prior to Aug-

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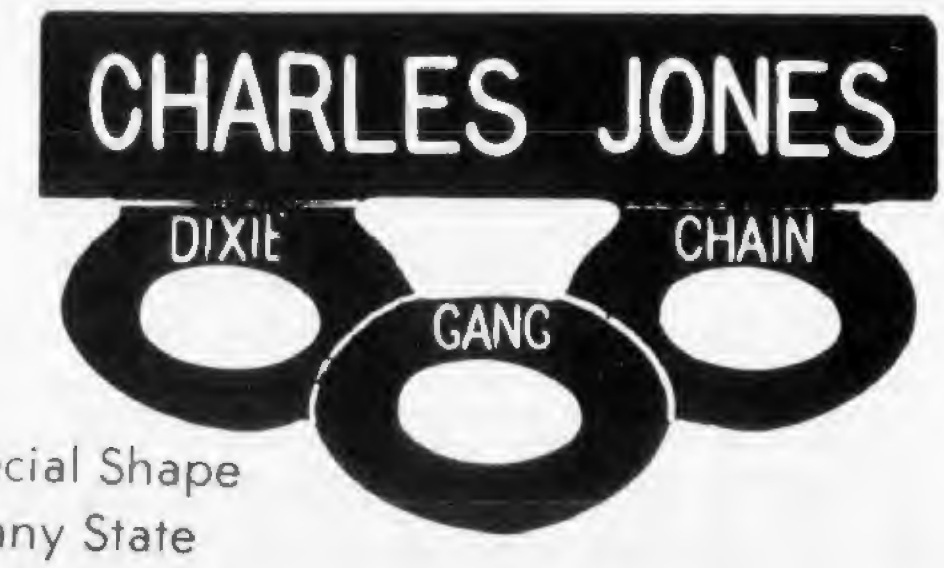
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ust, 1970) that they are going to get rid of, I will gladly pay the postage for them.

Andy Williams
60 Mountain Terrace
Bristol, VT. 05443

Dear Editor:

Just recently our club celebrated its second birthday, at which I took a few photographs. The one which intrigued me was the photo of the birthday cake. It was made by one of the members and decorated with square dancers in a left-hand star.

Ray Mason
Auckland, New Zealand



Dear Editor:

This letter is about a disturbing comment by Don and Jerrie Day in the Roundancer

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RALPH HILL

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Module. They state that they see no value in teaching a routine like "Left Footers One-Step." Although I will agree that it is extremely basic, I feel just the opposite. The first reason *being simplicity*. How many times has the caller put on a round only to find five or six couples dancing? Then he puts on an "Amos Moses" and finds thirty couples on the floor. How many square dancers would enjoy singing calls without the called portion? I suggest that a deeper look into extremely basic routines designed for non-round dancers would help to stimulate interest in round dancing. Perhaps a round dance teacher/instructor could help to get more people on to the floor at a dance by keeping things simple.

Jim Jenkins
Omaha, Nebraska

Dear Editor:

I do have one suggestion—there are many of us interested in all kinds of square dancing and, of course, subscribe to your magazine to keep up with the world. Even though we may enjoy more advanced dancing ourselves, the

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groups for which we call cannot use the type of dancing that appears in your Workshop section. They are senior citizens, family church groups, one-night stands. I know the old tried and true dances—Pattycake Polka, Texas Star, Split the Ring, etc., cannot be beat and they are ever new to those coming into square dancing. But we, the callers, need a change once in a while and there is always someone with a nice idea. For example, Lib Bennett of Burlington, North Carolina, uses the old Jewish wedding dance, "Patch Tanz" to "King of the Road," for her senior citizens. How we enjoyed it at the Kentucky Dance Institute! There must be hundreds of such ideas floating around the country, could we maybe have one-half of one column occasionally for such an item when it crosses your desk?

May Fraley
Rockville, Maryland

A great idea! If we can find some way to generate a steady flow of such material we'll try to come up with a portion every month. —Editor

(More letters on page 52)

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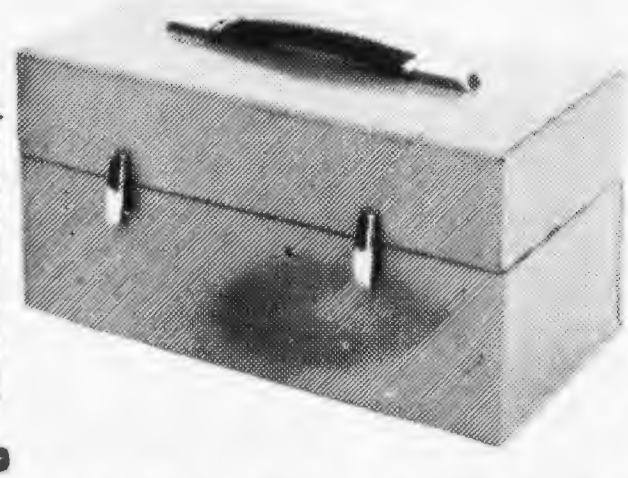
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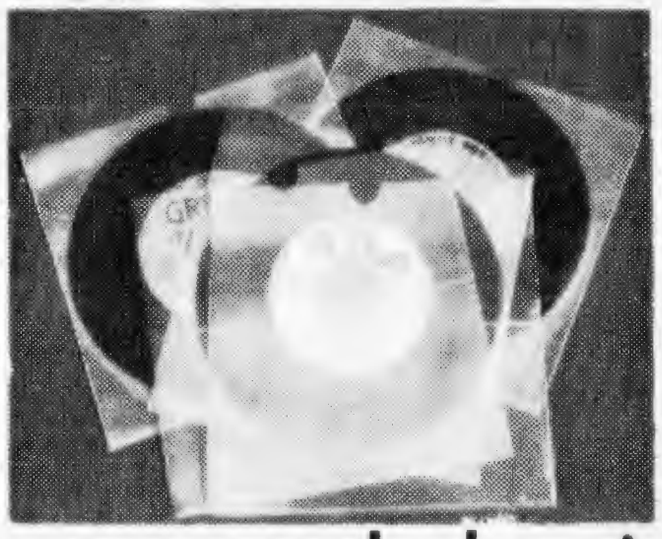
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Dear Editor:

Congratulations on Sets in Order's 25th Anniversary! I've been in this "game" for 30 years or so, and the first five years don't count. I thank you for the help SIO has given me the past 25 years. And I can appreciate the burden of some of the banners you've earned. We wish you continued success.

Janis and Bill Johnson
Skippack, Pennsylvania

Dear Editor:

We would like to request that an effort be made to give more up-to-date pictures of the callers shown in your magazine. We recently attended a dance of one such caller whose picture appears every month and it was taken such a long time ago we didn't recognize him.

Larry Tiderman
Port Angeles, Washington

Dear Editor:

A million huzzahs for your articles What, How, Where. Now we are beginning to see a highly satisfactory and laudable standardization which will provide interest, zest and challenge for all square dancers. We have discussed such standardization with scores of dancers of all ages in Ohio, Kentucky, Florida and at the National. Your program is on the main line. Tested and danceable are the crucial factors. Most of the combination movements during the past few years did not meet these factors—they were scrambles, parade ground type, with almost never a beat or step count given. Much time was wasted in learning movements we may never hear of again. In continuing your program may we suggest refinement of "Keys" and "Identification"—no two titles should sound alike or use the same



Johnny Le Clair



Jerry Haag

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first word, i.e., Box the Gnat, Box the Flea. Let's Swat the Flea. Eight chain should be by the numbers, never a doubt for the dancer to hear "two" and think he heard "thru." Also, individual "back up" figures should be eliminated for safety reasons, especially for the older dancers like us. Do Sa Do should be a once around figure with hand or armhold, so there is little chance of a dancer tripping over a slow foot behind him. Let's hope all square dancers will "join hands" in achieving the very worthwhile objectives you have laid before us.

Howard and Sibyl Phister
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We appreciate your letter and quite agree that "sound alikes" can be very confusing. At the present time what some refer to as the Hungarian "Swing" for the Do Sa Do is causing confusion. If it seems wise to avoid the back up motion in a Do Sa Do, then we suggest that instead of substituting a completely different movement and calling it by the same name, a different movement should be used but call it something other than a Do Sa Do. If we have 14 ways to promenade and 8 ways to do a Do



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Sa Do dancers traveling from one area to another, or even to different dances in their own city, are bound to be confused.—Editor

(GOOD TASTE, *Continued from page 21)*
the confectionery, and may be disposed of in the usual manner for confectionery . . ."

An edible badge! No such suggestion has been received by this magazine to date. Think of the possibilities!

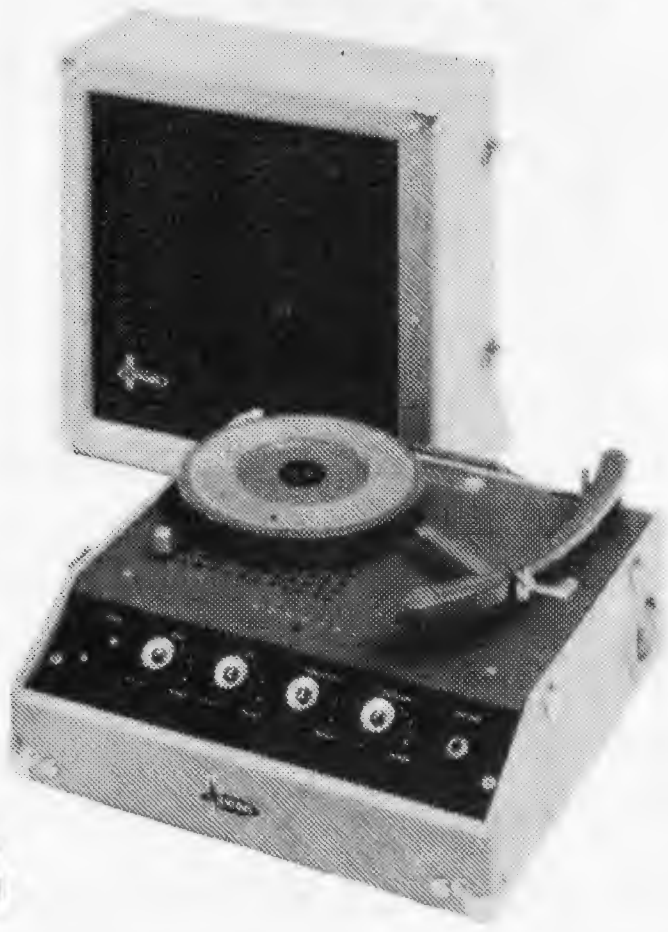
Perhaps it would mean the demise of the Refreshment Committee. Members simply would sit around at the coffee break and eat their badges. Of course it might mean the formation of a Culinary Committee who continually would bake or cook up new badges. It might be a partial solution to the economic slow-down of certain materials used in plastics. It could assist the ecology drive as there would be no build-up of old badges to be disposed of.

As nonsensical as it sounds, it's true. The patent number is 174,162.

(ROUND DANCE, *continued from page 24)*
thoroughly, without years of practice, unless he makes some reference, at some time in

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his career of round dancing, to the cue sheet. Also, the dancer who depends only on the cue line description is out at first base. Just think! A two-step can be done in LOD, RLOD, to the WALL, to COH, and diagonally between all of these; but in the cue line it would just be written *Fwd Two-Step!*

Similarly, it could be done in Open, Closed, Semi-Closed, Left-Open, Half-Open, Banjo or Sidecar Position, etc. The man could walk while the lady twirls, rolls or executes some other different movement. No matter how excellent your round dance teacher may be or how carefully he breaks a dance down for you —regardless of how talented you yourself may be—very few of us are mind readers, and, unless you are one of those lucky few, you will find that you will benefit greatly if you take time and trouble to learn to interpret a cue sheet correctly and put this knowledge to good use.

(WORLD, *Continued from page 35)*

Parks and Recreation Department. As a result of the publicity, classes started on September

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20 with a good turnout.

North Texas Square and Round Dance Association held their Annual Mid-Winter Dance in January at the Walnut Hill Recreation Center in Dallas. Jim Thomas and John Hozdulick were featured callers with Charlie and Fran Maris cueing the rounds.

Georgia

Dick Barker, Albert Howell and Art Springer will be calling the squares and Charlie and Madeline Lovelace will cue the rounds at the 13th Annual Okefenokee Square Up in Waycross on the 8th and 9th of February at the City Auditorium. Satilla Swingers are sponsoring the festival. Waterfront campsites are available at Laura S. Walker State Park.

Arkansas

Acres Shakers of Hardy honored one of their member couples with a surprise celebration for their Golden Wedding Anniversary. Ruth and Les Sampson, who are close to 75 years of age, were entertained by the group following a few tips called by Glenn Turpin and presented with a money tree and the



Dancers—Is Insufficient Practice Holding You Back?

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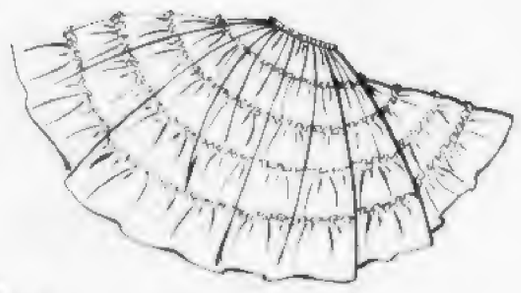
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traditional cake. This couple rarely misses a weekly dance and the entire membership of Acres Shakers wish them many more years together of square dancing and all other activities in life in which they choose to take part.

Alabama

The 21st Annual Azalea Trail Square Dance Festival will be held in Mobile on March 1 and 2. Barry Medford and Melton Luttrell will call for the square dancing, with Manning and Nita Smith in charge of rounds. Music for dancing will be furnished by the Rhythm Outlaws.

Ohio

Shamrock Squares of Dublin (where else?), Ohio, was formed in September, 1973. Dancing the first and third Saturdays, September through May, at the Indian Run Elementary School, the members invite all visitors to the area to stop by and dance with them.

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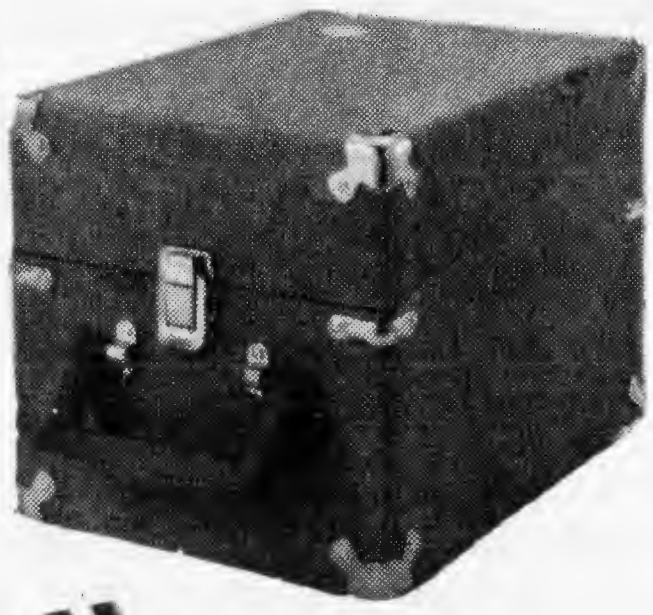
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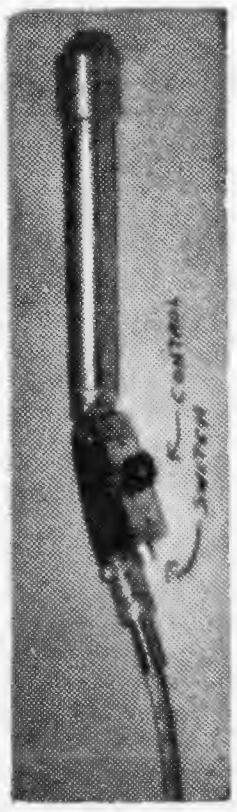
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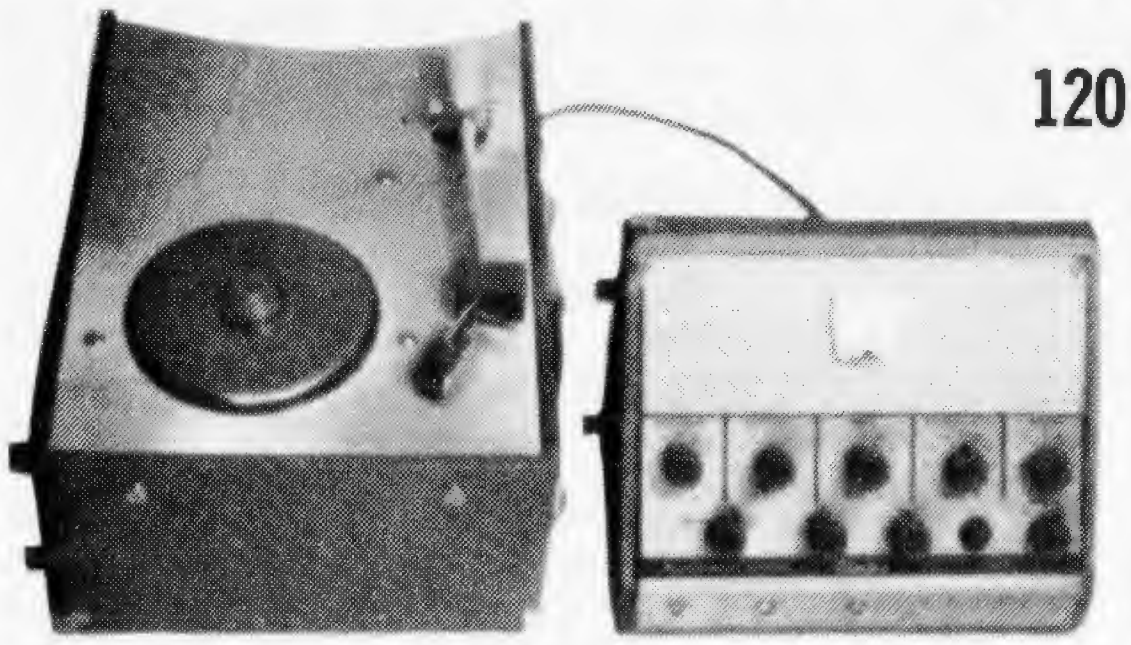


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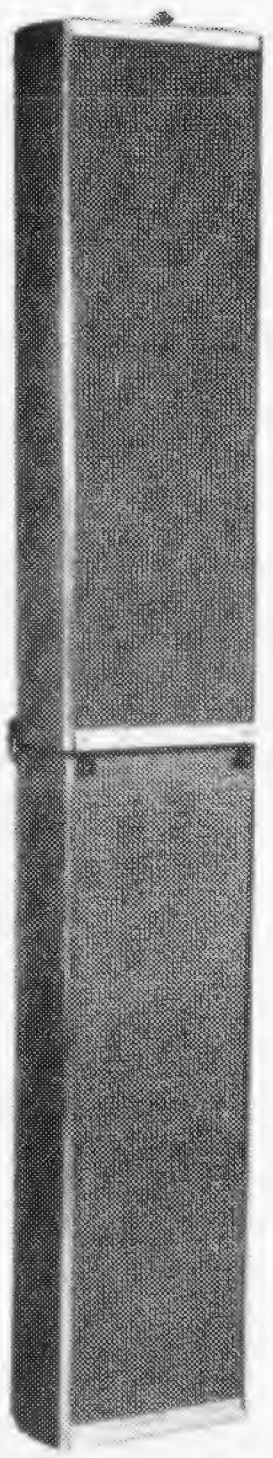
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B-BAR-B SQUARE DANCE APPAREL & RECORDS
1538 Main St. (Speedway)
Indianapolis 46224

(ON THE RECORD, *Continued from page 44)*

right — wheel and deal — left allemande corner — walk by own — swing right hand lady — promenade her home.

Comment: A nice melodious tune with a swinging jam session instrumental. Moves dancers right along with a good contemporary pattern. (Fast but good). Rating: ☆☆☆

WHEN PAYDAY ROLLS AROUND — Gold Star 707
Key: B Flat Tempo: 128 Range: HB Flat
Caller: Glenn Turpin LD

Synopsis: (Break) Allemande left corner — turn partner by right — girls star by left once around — box the gnat at home — same man do sa do — gents step in with left hand star once around — turn partner by right — corner allemande — swing own — promenade (Figure) Four ladies chain — one and three promenade halfway round — into middle and square thru four hands — right and left thru with outside two — pass thru — left allemande — promenade.

Comment: A standard 2/4 number with a good beat that moves right along. Has an easy dancing pattern for all levels.

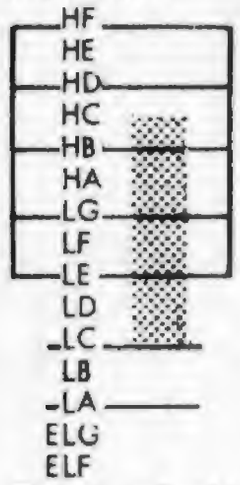
Rating: ☆☆☆

COUNTRY SUNSHINE — Blue Star 1967
Key: E Flat Tempo: 130 Range: HB Flat
Caller: Al Brownlee LA Flat

Synopsis: (Break) Circle left — left allemande corner — weave ring — meet partner do sa do — four men star by left once around — get on back curlique — boys run right — left

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

allemande — promenade (Figure) Head two couples square thru four hands — pull 'em thru — corner do sa do — curlique — walk and dodge — partner trade — right and left thru — flutter wheel two by two full around — slide thru — swing corner — promenade.

Comment: A country song with Steel Guitar, Guitar, Drums and Bass. Has a much used Walk and Dodge pattern that is well timed.

Rating: ☆☆☆

AUSTRALIAN COUNTRY STYLE — Top 25288
Key: E Flat Tempo: 130 Range: HE Flat
Caller: Wally Cook LE Flat

Synopsis: (Break) Four ladies chain across — join hands circle left — ladies roll half sashay — circle left — ladies roll — bow to own — weave ring — do sa do — promenade swing at home (Figure) Head couples star thru — California twirl — do sa do outside two — swing thru — boys trade — boys circulate — boys run around that girl — couples circulate — wheel and deal two by two — sweep a quarter more — cross trail — swing corner — promenade.

Comment: Another number from the continent down under with accent to go with it. A well timed number that moves the dancer right along.

Rating: ☆☆☆

IF I COULD WRITE A SONG — Elite 104
Key: G Flat Tempo: 128 Range: HD Flat
Caller: Singin' Sam Mitchell LD Flat

Synopsis: Complete call printed in Workshop.

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

SINGING CALLS

Charlie's Polka	Kalox 1151
Sweet Gypsy Rose	Hi-Hat 430
Sweet Gypsy Rose	Dance Ranch 621
Bad Bad LeRoy Brown	Wagon Wheel 212
Good News	Wagon Wheel 214

ROUND DANCES

Waltz Of Summer	Grenn 14174
Call Me Lonesome	Wagon Wheel 503
Bailey Rock	Hi-Hat 914
Bouquet Of Roses	Hi-Hat 917
New England Waltz	Grenn 14173

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F & S WESTERN SHOP
1553 Western Avenue, Toledo 43609

More Dealers Follow On Page 73

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WW #214 "GOOD NEWS"
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WW #213 "I LOVE YOU TRUE"
By: Jerry Haag

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WW #703

"I BELIEVE IN SUNSHINE"

By: Gary Shoemake



Gary Shoemake

P.O. BOX 364 • ARVADA, COLORADO 80002

Music By The Wagon Masters

Comment: A good melodious song that rambles right along with a soft shoe touch from Xylophone, Piano, Clarinet, Bass and Guitar. Easy action pattern with four figures and no breaks. Could be a real smoothie number.
Rating: ☆☆☆

BEHIND CLOSED DOORS — Red Boot 155
Key: A Flat Tempo: 132 Range: HD Flat
Caler: Bob Vinyard LA Flat
Synopsis: (Break) Circle left — left allemande — promenade (Figure) Four ladies chain — couples one and three square thru four hands — meet your girl do sa do — swing thru — boys trade — turn thru — left allemande — promenade.
Comments: A new smoothie tune with a steady beat that moves right along. If it is your type it could be a good one. Rating: ☆☆☆

SLIPPIN' AWAY — Blue Star 1966
Key: G Tempo: 128 Range: HC
Caller: Bob Rust LD
Synopsis: (Middle Break) Grand square — left allemande corner — do sa do — swing partner — promenade (Figure) Heads move in and curlique — walk and dodge — circle four — make a line — curlique — half circulate — triple trade — half circulate again — boys run right — square thru three quarters —

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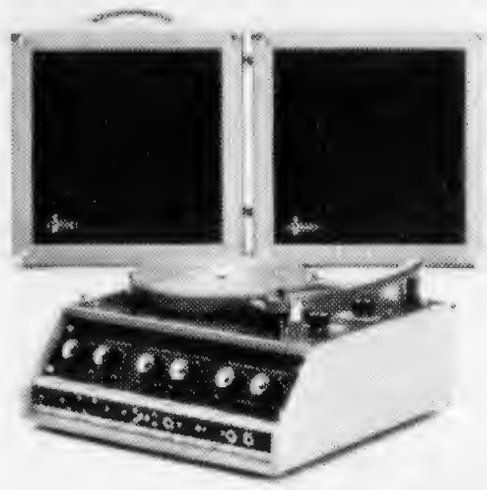


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KEEP ON TRUCKIN' — Windsor 5027
Key: E Tempo: 128 Range: HB
Caller: Dick Hoffman LB
Synopsis: (Break) Circle left — allemande left — weave ring — do sa do — men star left — turn thru — allemande left corner — come on back and promenade (Figure) One and three right and left thru — half square thru — do sa do outside two — swing thru — boys trade — box the gnat — right and left thru — slide thru — pass thru — swing corner — allemande left new corner — come on back and promenade.
Comment: A modern downbeat number with a good beat from Guitar, Trumpet, Bass, Drums and Piano. Moves right along. Rating: ☆☆☆

CHARLIE'S POLKA — Kalox 1151
Key: D and E Flat Tempo: 130 Range: HD
Caller: Vaughn Parrish LA
Synopsis: (Break) Left allemande — swing partner — join hands and circle all way until you're home again — sides face grand

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K-1150 "UNDER YOUR SPELL" Flip/Inst. Caller: Harper Smith

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JIM HAYES

square — reverse (Figure) Four ladies chain — chain back home again — join hands and circle — left allemande — weave ring — do sa do — take corner and promenade.
Comment: A honky tonk number with a good Piano accompaniment. An easy action pattern will let the dancers enjoy the music also. Rating: ☆☆☆

BETWEEN WINSTON-SALEM AND NASHVILLE, TENNESSEE — Mustang 159
Key: E Flat and E Tempo: 128 Range: HC
Caller: Nelson Watkins LA
Synopsis: Complete call printed in Workshop.
Comment: A fine country sectional number with a nice comfortable lilt and a pattern to match

Could be a good one. Has an interesting pattern that will keep the dancers moving at an easy pace. Rating: ☆☆☆

DOWN IN COLUMBUS GEORGIA — Longhorn 1002
Key: E Flat Tempo: 130 Range: HC
Caller: Jim Hayes LB Flat
Synopsis: (Break) Four ladies chain — chain back home — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — lead to right circle halfway — couples circulate — bend the line — go up and back — right and left thru — square thru four hands — corner swing — promenade.

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Rating: ☆☆☆

LORD MR. FORD — Windsor 5025
Key: A Flat **Tempo: 128** **Range: HC**
Caller: Shelby Dawson **LD Flat**
Synopsis: (Break) Allemande left corner — do sa do own — left allemande — weave ring — do sa do — promenade (Figure) Head two couples flutter wheel once across the ring — sweep a quarter more — pass thru — swing thru — girls circulate — boys trade — boys run around this maid — bend the line — go up and back — right and left thru — cross trail thru — swing corner — allemande left — come back and promenade.
Comment: A current country western with a comic touch. Guitar, Trumpet, Drums, Bass and Piano. Contemporary pattern with alternates can make it an interesting dance.

Rating: ☆☆☆

SWEET GYPSY ROSE — Hi-Hat 430
Key: B Flat **Tempo: 128** **Range: HC**
Caller: Bob Wickers **LE Flat**
Synopsis: Complete call printed in Workshop.
Comment: A good number with a fine tune and

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Rating: ☆☆☆

HEARTBREAKER — MacGregor 2137
Key: F **Tempo: 128** **Range: HC**
Caller: Monty Wilson **LB**
Synopsis: (Break) Four ladies chain three quarters — rollaway with half sashay — circle left — four men right hand star one time around — allemande left corner — weave ring — do sa do — promenade (Figure) Head two ladies flutter wheel full around — square thru four hands — do sa do outside two — make ocean wave — swing thru two by two — turn thru — left allemande corner — do sa do own — swing corner — promenade.
Comment: An old standard with a full melody from Accordion, Organ, Bass, Fiddle and guitar. Easy action pattern makes it a relaxer. Has a half-time ending on the record.
Rating: ☆☆☆

LOVE SURE FEELS GOOD — Kalox 1152
Key: E Flat **Tempo: 128** **Range: HC**
Caller: Vaughn Parrish **LB**
Synopsis: Complete call printed in Workshop.
Comment: A light feeling tune with a good melody and a lift from the Piano, Banjo, Bass, Drums and Guitar, (lots of down beat).

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SC 313 Katy/Bubbles
SC 312 San Luis Ramble/Handy
SC 311 Ruby/Ruby's Fiddle
SH 112 Boil Cabbage Down/Heck Among Yearlings
SH 113 Wake Up Susie/Old Joe Clark
SH 127 Up Jumped The Devil/Barbours Itch

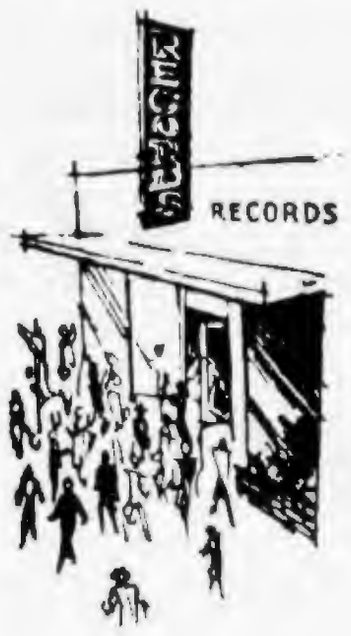
P.O. BOX 1448, SAN LUIS OBISPO, CA 93401

Good contemporary action pattern well timed.
Rating: ☆☆☆

RAVISHING RUBY — Windsor 5024
Key: C Tempo: 128 Range: HC
Caller: Marv Lindner LC
Synopsis: (Break) Left allemande — weave — swing — men star left full around — do sa do — promenade (Figure) Heads lead right — circle to a line— go up and back — curlique — single circulate — boys run — right and left thru — dive thru — square thru three hands — swing — left allemande.
Comment: This has a latin touch from Piano, Trumpet, Drums, Bass and Guitar. Good action pattern using a single circulate.
Rating: ☆☆☆

FALLING FOR YOU — Kalox 1149
Key: B and D Flat Tempo: 130 Range HC Sharp
Caller: Bailey Campbell LB
Synopsis: (Break) Four ladies chain across — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner lady do sa do — swing thru go two by two — boys run right — wheel and deal — curlique — girls fold — boys turn thru — turn corner by left — roll promenade.

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Comment: A good bouncy singing number with a strong beat. The contemporary action pattern moves right along. Rating: ☆☆☆

HARPER VALLEY P.T.A. — Blue Star 1965
Key: C Tempo: 130 Range: HA
Caller: Bob Rust LC
Synopsis: (Break) Grand square — left allemande corner — do sa do own — swing — promenade (Figure) Head two couples do sa do — square thru four hands — star by right — star by left one time around — swing thru — boys run — wheel and deal — swing — promenade.
Comment: A country western with a comic touch. Guitar, Drums and Bass with an easy roll to the music and not much melody. Easy action pattern moves right along.
Rating: ☆☆

SUNRISE — SUNSET — Scope 572
Key: E Minor Tempo: 128 Range: HC
Caller: "Mac" McCullar LB
Synopsis: (Break) Join hands circle left — reverse back single file — girls backtrack one time around — turn partner right — left allemande — weave ring — meet own do sa do — promenade — swing at home (Figure) Heads promenade halfway — into middle curlique — boys run — swing thru go two



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by two — boys run again — wheel and deal — right and left thru — pass thru — trade by — corner swing — allemande left — promenade — home swing.
Comment: Nice tune in a minor key. Pleasant to sing and listen to. You could like this one if it's your type. Rating: ☆☆+

UNDER YOUR SPELL — Kalox 1150
Key: C **Tempo: 128** **Range: HG**
Caller: Harper Smith **LB**
Synopsis: (Break) Allemande left alamo style — balance there — swing thru two by two — balance there — swing thru — turn partner right hand round — left allemande corner — weave ring — do sa do — promenade (Figure) Heads promenade halfway — right and left thru — star thru — pass thru — right and left thru — pass thru — cloverflo — corner swing — left allemande — promenade.
Comment: Good song with music from Clarinet, Xylophone, Drums, Bass, Piano and Guitar. Well timed pattern with a cloverflo worked in nicely: Rating: ☆☆+

HOEDOWNS

ANABELLE — Hi-Hat 623
Key: F **Tempo: 134**
Music: Bluegrass-West — Banjo, Piano, Bass, Drums, Steel Guitar, Trumpet

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BARBARA — Flip side to Anabelle
Key: E **Tempo: 134**
Music: Bluegrass-West—Drums, Piano, Banjo, Steel Guitar, Bass, Trumpet
Comment: A swinging jam session hoedown.
Rating: ☆☆+

GOLD DIGGIN' — Windsor 5028
Key: C **Tempo: 130**
Music: The Windsors—Drums, Guitar, Bass

WHERE'S RABBIT — Flip side to Gold Diggin'
Key: C **Tempo: 130**
Music: The Windsors — Guitar, Banjo, Drums, Bass
Comment: A rhythm type hoedown with little melody. Could be pleasant to work with.
Rating: ☆☆+

ROUND DANCES

NOLA — Coral/Grenn 98066
Choreographers: Tom and Lillian Bradt
Comment: Portions of the two-step have identical footwork. Good big band music.

GOLD AND SILVER WALTZ — Flip side to Nola
Choreographers: Bert and Julie Passerello
Comment: This routine was quite popular a few years ago.

DEAR WALTZ — Grenn 14179
Choreographers: Ken and Violet Zuffelt
Comment: The waltz routine is not for the novice dancer. The music has the big band sound.

CRYSTEL TWO-STEP — Flip side to Dear Waltz
Choreographers: Fred and Hazel Christopher
Comment: A fun two-step with music that is light and peppy.

C.J. MIXER — Grenn 15018
Choreographers: Cal and Judy Campbell
Comment: A very simple mixer. The music is adequate.

LEFT FOOTERS ONE-STEP — Flip side to C.J. Mixer
Choreographers: Bruce and Shirley Johnson
Comment: A real easy routine and can be used as a mixer. The tune is "Ballin' The Jack."

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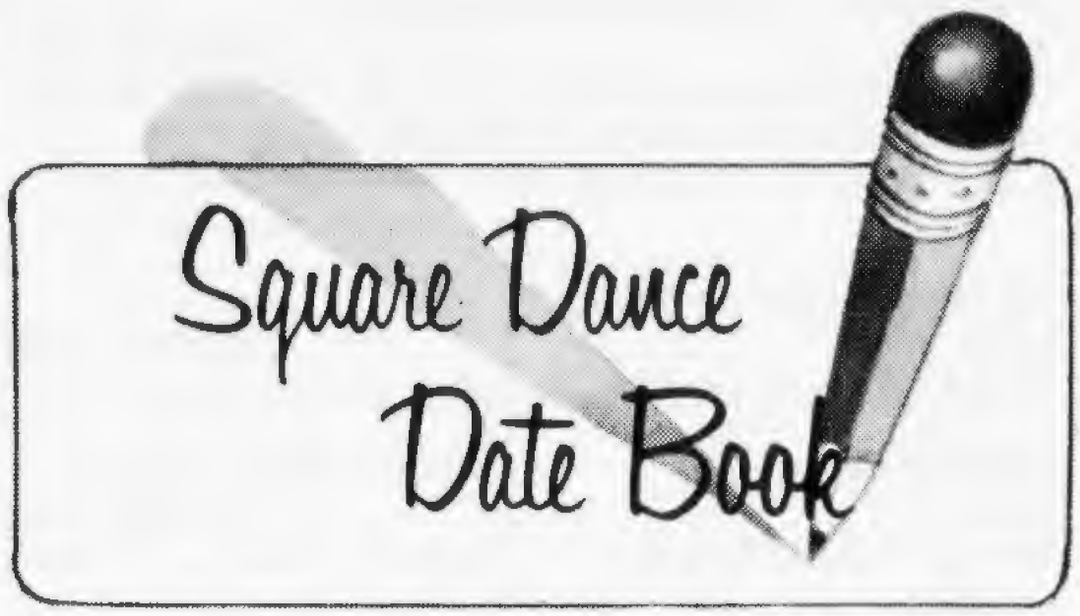
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Feb. 8-9—19th Annual Sweetheart Festival, King Edward Hotel, Jackson, Miss.
Feb. 8-9—13th Annual Okefenokee Square-Up, City Auditorium, Waycross, Ga.
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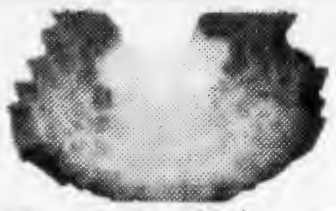
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Feb. 22—Winter Jamboree, Ryerson School, Fort Richmond, Manitoba, Canada
Feb. 22-23—2nd Smokyland Winter Festival, Gatlinburg, Tennessee
Feb. 22-24—Square and Round Dance Festival, Natural Bridge, Virginia
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Mar. 2—Fredericksburg Festival, National Guard Armory, Fredericksburg, Va.
Mar. 2-4—Ozarkian Holiday, Howard Johnson's Motor Lodge, Springfield, Mo.
Mar. 8-10—Square Esta, Vandenburg Inn, Santa Maria, Ca.
Mar. 9—Allemanders 2nd Ann. Shamrock Swing, Melbourne Aud., Melbourne, Fla.
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Mar. 22-24—Round Dance Festival, Emporia, Ks.
Mar. 22-24—2nd Annual Pokagon Wing-Ding Weekend, Angola, Indiana
Mar. 29-31—Spring Fling, Capri Motor Hotel Kelowna, B.C., Canada
Mar. 29-31—Turkey Run Fun Weekend, Turkey Run State Park, Marshall, Indiana
Mar. 29-31—S/D Weekend, Konocti Harbor Inn, Clearlake, Ca.
Mar. 30—CKSDA Spring Jubilee, Sterl Hall, Abilene, Kansas
Mar. 30—Solo Squares Anniversary Dance, Marry Mexer Bldg., Lubbock, Texas
Mar. 31—1st Annual Spring Dance, Student Center, So. Ill. University, Carbondale, Ill.



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fashion feature



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The AMERICAN SQUARE DANCE WORKSHOP bulletin

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1974 Travel Plans

● As this new year rolls along, people are just as enthusiastic about travel as they always have been. The American Square Dance Workshop is busy with three tours this year.

The Orient

● Mid-April will see the Bob Van Antwerps and Bob Osgoods head up a contingent of square dancers to Japan, Singapore, Thailand and Hong Kong. Sightseeing will include such wonders as a full day on Japan's beautiful Inland Sea as well as a three-day jaunt up to the northern section of Thailand to the old capital of Chaing Mai. Special square dances are being planned by the Tokyo Square Dance Callers Association and the Bangkok Klong Hoppers. There's room for just one couple on this adventure. So if you're interested, don't delay; write today to the address listed at the bottom of the page.

World Tour

● An ASDW first! This trip, first announced last August, was sold out three weeks later. A waiting list is currently being maintained. Departing in September and headed by Don and Marie Armstrong, the tour will see such fabled spots as the pyramids, the Kyber Pass, the Taj Majal, the beautiful dancers of Bali and on and on. We'll have more to report on this in detail after the tour has been concluded.

Europe

● Wally and Maxine Schultz and Don and Pete Hickman will lead our annual tour to Europe. A two-week special to include those people with limited vacation time, the tour will include the highlights of the Emerald Isle, also known as Ireland, the delightful canal world of Holland, the Alpine splendor of Switzerland and a very special trip to Berlin, Germany. Here, for the first time, the Annual European Square Dance Roundup will be held, and participants on the ASDW tour will be a part of this unique experience. There's still ample space on this tour, which leaves New York on August 22nd and returns September 5th. Write for a free, illustrated itinerary.

What's To Come

● We're so full of our activities for 1974 that we're just beginning to think of plans for 1975. The Orient this year has proved so popular that there's a good chance we'll plan another trip that direction next year. Spain and Portugal also beckon strongly and there's a possibility of another trip to the Southern portion of Europe. We're also investigating some spots whose names ring magic bells but where relatively few tours go.

Where would you like to go? Let us know. We're always interested in learning which countries strike a responsive note with square dancers.

Europe 1973

● Taken in England last September, the picture shows the 80 happy participants who traveled with Jerry and Kathy Helt and Irv and Betty Easterday. Many fond memories and newly established firm friendships resulted from this ASDW square dance vacation.



Our Address

● Full details and information on all present and future activities can be obtained by writing to The American Square Dance Workshop, 462 North Robertson Blvd., Los Angeles, Ca. 90048. We'd be happy to hear from you.



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